MAXIMUMROCKNROLL

NUMBER 75 AUGUST 1989 $2.00

IN S·U·B P·O·P -O-RAMA SOUND!!!

ALSO STARRING: GALLOPING CORONERS KAMALA & THE KARNIVORS SLOWJAM CHRISTIANITY AND THE APOCALYPSE

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MAXIMUM ROCKNROLL RADIO

12 YEARS ON THE AIR

A ONE HOUR CASSETTE FEATURING THE WEEK'S LATEST INTERNATIONAL PUNK, HC, AND GARAGE RECORDS & TAPES, AS WELL AS INTERVIEWS AND HISTORICAL & THEMATIC SETS

MAXIMUMROCKNROLL 03/07/89 #358

SIDE ONE
C*NTS-Why Do You Live On My Block
LIFE BUT HOW TO LIVE IT-Christmas-time
SCREAMERS-Peer Pressure
STICKS & STONES-Saved
DERELICTS-Sharon Needles
NO FOR AN ANSWER-Don't Look Away
CRIMPSHRINE-Pretty Mess
DESCENDENTS-Kabuki Girl
DIOXIN-"I"
WRECKING CREW-Balance of Terror
YOUTH BRIGADE-Blown Away

SIDE TWO
RECTIFY-Bloodlust
GAY CITY ROLLERS-Love is Life
PRECIOUS WAX DRIPPINGS-Rayon
ROCK-Taakoskista on Vain
HARD STANCE-Discrepancy
ANTITOXIN-Plain to See
FFLAPS-Dyn Gwiail
ISI & POJAT MYRSKYSTA-Lihaa
RINJYU-ZANGE-My Way
AGEN-Blutgeld
WET SPOTS-Fightin A War

MAXIMUMROCKNROLL 10/11/88 #337

SIDE ONE
FEAR ITSELF-Werewolf's Life
TT TASK-Avfall
INZEST-Dreckfresser
ACORNS-Promised Land
INHUMAN CONDITIONS-Self-Deception Called Religion
YOUNGBLOOD-No RockStar
BERURIER NOIR-Nuit Apache
CAPITOL PUNISHMENT-Jacknifed Rig
PEACE TEST-Smash Apartheid
NEUROSIS-Common Inconsistencies
BITCHFIGHT-On and On
BAD RELIGION-You Are the Government

SIDE TWO
ECO-GUERRILLAS-Napalm the Rainforests
7 SECONDS-Escape and Run
REASON TO BELIEVE-True Love Always
EYEBALL-6's
MADDING CROWD-Freedom
UNION MORBIDE-Got to Follow My Heart
ATTITUDE ADJUSTMENT-Attitude Adjustment
GARDENS OF ...-Crush
EXPLOITED-United Chaos And Anarch
GBH-Checkin' Out

MAXIMUMROCKNROLL 05/23/89 #369

SIDE ONE
PUNK AID-(Face Side)
OI POLLOI-Smash the Poll Tax
S.O.B.-Humanity of Stupidity
GENOA-What a Wonderful Life!Ha!
POISON ART-Overhead
WILD GEESE-Thanks for the Night
VILE CHERUBS-The Man with the Photograph
GOVERNMENT ISSUE-World Caved In
DAN-Misunderstood
IGNITION-Bought And Sold
DEADLINE-Nothing for Me
FUGAZI-Interview w/ Tim

SIDE TWO
(FUGAZI Interview Cont'd)
FUGAZI-In Defense of Humans
ANNIE AND THE AEROPLANES- A Million Zillion Miles
BLAGGERS-On Yer Toes
FEED YOUR HEAD-Lost Forever

MAXIMUMROCKNROLL 02/07/89 #354

SIDE ONE
SFA-Intro/Bliss
ANTITOXIN-Breaking Glass
ENTROPIA-Joulupukki Pinteessa
BAMBIX-Death or Glory
SATANIC MALFUNCTIONS- ?
MURPHY'S LAW-Intro
BHOPAL STIFFS-I Can Do It
F BOYS-Bus of Doom
HEADLESS MARINES-Walked In
SCREECHIN WEASEL-Wanna Be Naked
BROTHERHOOD-Till Death Do Us Part
ONE THIN DIME-Back From Florida

SIDE TWO
MOPAGANS-Woofy
JACKSCRATCH-This Time
SECOND CHANCE-Try
JEFF DAHL-Paint It Black
CRIMPSHRINE-Trying Too Hard
HELL RISER-Going On?
RUSTLER-Break Up
DE KIFT-Branden Zan
ELECTRO HIPPIES-Mother
ASYLUM-Let's Pretend
FALL OUT-Post Mortem
SURF OR DIE-Moral

MAXIMUMROCKNROLL 08/30/88 #332

SIDE ONE
EXPLODING WHITE MICE-Bury Me
INSTED-United
HATE x 9-Ipso Facto
DRESDEN 45-Live For Money
FLUID-Left Unsaid
INFEST-Where's the Unity
TREBLINKA-Vain Pahna Unta
EX-Contempt
KIIMA-Intro & Jeesus Taisi Olla Homo
NO SECURITY-y Hrundefrihet?
ROLL ON ROLL OFF-Go Away!
GROUP OF INDIVIDUALS-Genetic Engineering
MUDHONEY-Twenty Four

SIDE TWO
SPONGETUNNEL-Pure Muscle
FRIENDS OF BETTY-Crucified My Cat
ORIGINAL DISEASE-Others
SUBVERT-For Who For What
BITCH FIGHT-Work As One
ATTITUDE ADJUSTMENT-No Explanations
REDDIE-Breakdown
BURNT-Hey You
BASTRO-3 Eggs In a Sock
OUTCROWD-No Turning Back
NO MILK ON TUESDAY-Zoomin
FEEDTIME-Fun Fun Fun

CFMU Hamilton, Ont 93.3FM Mon 11:59 PM
CHRY No. York, Ont 105.5FM Fri 1AM
CKMS Waterloo, Ont 94.5FM call station
CRSG Montreal, PQ 89.1FM Tues 9PM
KCFS Sioux Falls, SD 100.1FM Mon 4PM
KFCF Fresno, CA 88.1FM Tues 9PM
KPFA Berkeley, CA 94.1FM Tues 9PM
KZUM Lincoln, NE 89.3FM Thur 11PM
WBGU Bowling Green, OH 88.1FM Mon 1AM
WKSR Kent, OH 730AM Thurs 10PM
WMHB Waterville, ME 90.5FM Tues 8:30PM
WQAX Bloomington, IN 100.3FM Mon 9PM
WRAG Gainesville, FL 88.3FM Weds 8:30PM
WUMF Farmington, ME 100.5FM Weds 6PM
WZRD Chicago, IL 88.3FM Sun 3PM
Radio Rouen St Jacques, France 90.6FM Tues 9PM
Radio Solar Kortryk, Belgium 101.4FM Weds 9PM

MRR Radio shows are available for stations only
Contact MRR Radio at the address on next page

MRR IS ALWAYS LOOKING FOR CONTRIBUTIONS (SCENES REPORTS, INTERVIEWS, NEWS FEATURES, ARTICLES, LETTERS), BUT......................

OK, here's the lowdown on the scanner we have here at the MRR headquarters, a machine that will read your type-written submissions and input them into our Macintosh computer. This device will make it easier and quicker in getting your information into MRR, but just typing the pieces yourselves is not quite enough. To make things easier on the shitworkers:

DO:
1) Use a standard typeface.
2) Use a clean typewriter ribbon.
3) Don't make any "stray" marks on the paper.
4) Leave margins on all sides of at least an inch.
5) Make any corrections with a light blue pen — the kind that doesn't show up on xerox copies.
6) Use white-out to cover up mistakes.
7) If you can, try to follow the MRR style consistency guidelines (song & book titles in quotes, LP/EP titles & zines underlined, local band names in scene reports in all capitals).

DON'T:
1) DO NOT TYPE IN ALL CAPITALS !!!
2) Don't correct mistakes with a normal pen.
3) Don't use a typewriter that makes blotchy characters or fills in the letters with ink.
4) Don't send a xerox copy with weak or badly defined characters.
5) Don't make it into columns (we just have to reformat it anyway).
6) Don't use exotic typefaces or italics.
7) Don't underline sloppily by hand.
8) Don't use hyphens (-) at the end of a line.

I know, it's rough, like high school or something, all these stupid rules, but just think of the poor shitworkers and PLEASE try to send in something our finicky scanner will digest. It helps a lot. Thanks!

If you have access to a Macintosh computer, then please submit your info on a disc, which we will return to you. It is not mandatory to send in material typed or on disc, but it does speed things up a lot.

GILMAN RECORD SWAP

Sunday July 30
Noon-4PM

for table reservations call (415)648-3561
tables $10
admission $1

924 Gilman St
Berkeley

MAXIMUMROCKNROLL MAXIMUMROCKNROLL MAXIMUMROCKNROLL

SUBSCRIPTIONS:
U.S.: available from U.S. address below. Copies are $2.50 each/ 6 issues sub for $15.00.
CANADA: available from U.S. address at bottom of page. Copies are $2.75 each/ 6 issues sub for $16.50 (US dollars).
MEXICO: available from U.S. address at bottom of page. Copies are $2.50 each/ 6 issues sub for $15.00.
U.K.: available from MRR/ P.O. Box 59/ London N22/ England. Copies are £2.50 each/ 6 issue sub for £10.00. Write this address for European distribution too.
EUROPE: available from U.K. address above. Copies are $4.00 each/ 6 issue sub for $20.
AUSTRALIA, ASIA, AFRICA: available from U.S. address below. Copies are $5.50 each/ 6 issue sub for $33.00 (US dollars).
SOUTH AMERICA: available from U.S. address below. Copies are $4.50 each/ 6 issue sub for $27.00.

BACK ISSUES AVAILABLE:
Issues # 0, 17, 20, 21, 23-26, 30, 32, 35-38, 40, 42-64 are $1.50 each ppd in U.S., $2 Canada, $4 South America, $4.75 Asia & Australia (all from MRR/US). Same issues are £1.50 for U.K. and $2.50 for Europe (from MRR/UK). Issues 65-75 are at rates as stated above in subscription info.

DEADLINES FOR NEXT ISSUE:
Scene Reports: continuously, with photos!
Ad Reservations: write or call now!
Ad Copy In: 1st of month
Issue Out: 15th of month

AD SIZES AND RATES:
1/6 page: (2 1/2" x 5" down) $20
1/3 page: (5" x 5", or 2 1/2" x 10" down) $40
1/2 page: (7 1/2" x 5" down) $60
no more full page ads--sorry

CLASSIFIEDS: 40 words cost $2. No racist, sexist or fascist material. Send typed if possible.

COVER: Joz Yates

SELL MRR AT GIGS: We'll sell them to you at $1.50 each ppd, cash up front. Must order 5 or more of the same issue.

READERS: if your local record or magazine store isn't carrying MRR or runs out of them too quickly and doesn't reorder, please let us know the name of the place so we can tell our distributors.

STORES: If you have problems getting MRR from your distributors, try contacting Mordam Records at (415) 243-8230.

Please continue to send all records, tapes, letters, articles, photos, ads, etc., to:
MAXIMUMROCKNROLL
P.O. BOX 288
BERKELEY CA 94701
(415)648-3561

TOP 15

For what it's worth, here's some of the Maximum Rock'n'Roll crew's current Top 15 lists. Please send us your records or tapes (2 copies of vinyl, if possible--one for review and one for airplay). The address is: MRR/ P.O. Box 288/ Berkeley CA 94701.

MARTIN SPROUSE
JERRYS KIDS-Spymaster-45
HAYWIRE-Private Hell-LP
SNUFF-Not Listening Anymore-EP
DETONATORS-Balls To You-LP
PLAGUE-Unresting Place-EP
PLAIN WHITE TOAST-EP
NOZEMS-EP
HARD-ONS-Just Being With You-45
EXIT CONDITION-EP
DOOM/NO SECURITY-split LP
PLAID RETINA-Pinkeye-LP
D.I.-Surfin' Anarchy-45
P.H.C./INFEST-split 8" flexi
NAKED HIPPY-LP
CONFLICT-Standard Issue-LP

TIM YOHANNAN
BRUTAL PERSONAL-Tala Ar Silver-EP
D.I.-Surfin' Anarchy-45
DETONATORS-Balls To You-LP
HAYWIRE-Private Hell-LP
HARD-ONS-Just Being With You-45
JERRYS KIDS-Spymaster-45
LOVEGODS IN LEASURE SUITS-LP
LUNACHICKS-Sugar Luv-double 45
NAKED HIPPY-LP
PLAGUE-Unresting Place-EP
PLAIN WHITE TOAST-EP
SIC-Get Up And Do It-EP/S.V.O.E.-Brazil?-EP
SNUFF-Not Listening Anymore-EP
ULTRAMAN-LP/UNDEAD-Act Your Rage-LP
V/A-Tour De Farce Part 3-LP

CHRIS DODGE
VIRULENCE-If This Isn't A Dream..-LP
PLAID RETINA-Pinkeye-LP
DOOM/NO SECURITY-split LP
HAYWIRE-Private Hell-LP
FILTHY CHRISTIANS/G-ANX-split EP
MURPHYS LAW-live
P.H.C./INFEST-split 8" flexi
LARM/RAPT-split TP
W.T.G.-Haunting White Castle-EP
EXCEL-Joke's On You-LP
NIRVANA-Bleach-LP

GLASER BROS
HAYWIRE-PRIVATE HELL-LP
JERRYS KIDS-Spymaster-45
Sold Out-fanzine
MUDHONEY-Touch Me I'm Sick-EP
EXIT CONDITION-EP
DOOM/NO SECURITY-split LP
HARD-ONS-Suck & Swallow-12"
PINK LINCOLNS-Cotton Mather-45
SNUFF-EP
HARD-ONS-Love Is...-LP
V/A-Dope Guns & Fuckin'..Vol 3-EP
P.H.C./INFEST-split 8" flexi
FLESHEATERS-Disintegration Nation-EP
VIRULENCE-If This Isn't A Dream...LP

MIKE LA VELLA
NIRVANA-Bleach-LP
KNIFEDANCE-Wolf Hour-LP
FLUID--Roadmouth-LP
MAD DADDYS-45
CROW FLIES-Babe-EP
V/A-Dope Guns N Fuckin'...Vol 3-EP
BASTARDS-Motor City Kids-45
TAR-mini LP
D.I.-Surfin' Anarchy-45
FAITH NO MORE-The Real Thing-LP
PRIMUS-Suck On This-LP
V/A-Do The Right Thing--soundtrack LP
DIE KREUZEN-LP
LAUGHING HYENAS-Bob Mag flexi
Jason Traeger dancing at Bad Mutha Goose

CHUCK SHERRILL
V/A-Tour De Farce Part 3-LP
Parkinson Square-EP
HARD-ONS-Just Being With You-45
MERCYLAND-No Feet On The Cowling-LP
DOOM/SECURITY-split LP
JAWBREAKER-Black & White-EP
JERRYS KIDS-Spymaster-45
SIC-Get Up And Do It-EP
PLAID RETINA-Pinkeye-LP
HAYWIRE-Private Hell-LP
DETONATORS-Balls To You-LP
PLAGUE-Unresting Place-EP
EXIT CONDITION-EP
LUNACHICKS-double 45
PINK LINCOLN-Cotton Mather-45

Still Available

"WELCOME TO CRUISE COUNTRY"-All European Photozine--Available from MRR: $2 U.S. ppd/ $2.50 Canada ppd/ $4 South America ppd/ $5 Asia & Australia ppd. Available in Europe from Trust fanzine
"WELCOME TO 1984"-various artists LP--Available thru Blacklist Mailorder/ Distributed by Mordam
"DEZERTER-Underground Out Of Poland"-LP--Available thru Blacklist Mailorder. Distributed in U.S. by Mordam/ Distributed in Europe from MRR-UK

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Jane Guskin
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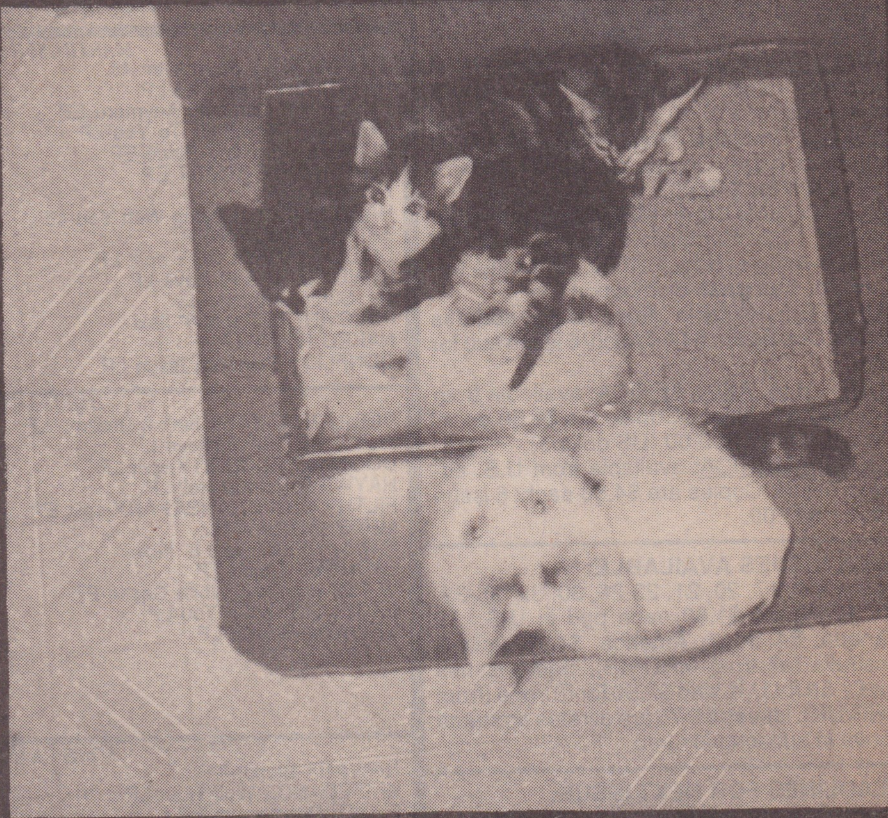
PLAID RETINA



Records & Stuff We Sell:

20.	PLAID RETINA	Pinkeye LP	Ⓐ
18.	LOOKOUTS	Spy Rock Road LP†	Ⓐ
17.	GREEN DAY	4 song 7"	Ⓒ
16.	KARNIVORES	4 song 7"	Ⓒ
15.	CRIMPSHRINE	4 song 7"	Ⓒ
14.	EYEBALL	5 song 7"	Ⓒ
13.	SURROGATE BRAINS	6 song 7"	Ⓒ
12.	NEUROSIS	3 song 7"	Ⓒ
11.	the THING that ate FLOYD	SAMPLER 2LP	Ⓑ
10.	OPERATION IVY	Energy LP†	Ⓐ
9.	YEASTIE GIRLZ	9 song 7"	Ⓒ
8.	SEWERFUCKINTROUT	7 song 7"	Ⓒ
7.	PLAID RETINA	dozen song 7"	Ⓒ

† Also available as cassette.

Price Guide, including postage, in U.S. $:

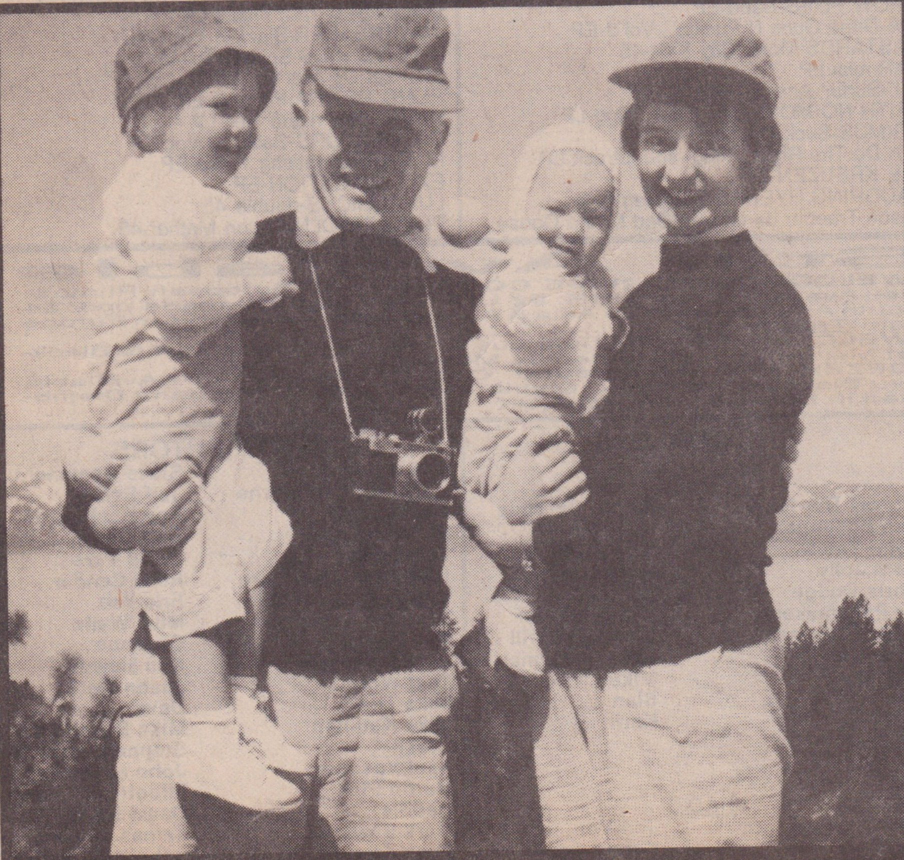
	USA	Canada	OverSea	OverAir
Ⓐ	6.00	7.00	7.00	10.00
Ⓑ	8.00	9.00	9.00	13.00
Ⓒ	3.00	3.00	3.00	5.00

Please take note of our new prices. They are higher.

LOOKOUT records

Please send us a stamp for a full list of records.

PO BOX 1000 LAYTONVILLE CALIFORNIA 95454



FUGAZI

Records & Stuff We Sell:

35.	FUGAZI	'Margin Walker' EP†	Ⓑ
34.	SOULSIDE	3-song 7"	Ⓒ
32.	STATE OF THE UNION	BENEFIT SAMPLER †	Ⓐ
31.	IGNITION	'Machination'†	Ⓐ
30.	FUGAZI	7-song EP†	Ⓑ
29.	SOULSIDE	'Trigger'†	Ⓐ
28.	FIRE PARTY	6-song EP	Ⓑ
27.	MINOR THREAT	Live video. VHS only.	Ⓓ
26.	DAG NASTY	'Wig Out at Denko's'†	Ⓐ
25.	SCREAM	'Banging the Drum' LP†	Ⓐ
24.	EMBRACE	14-song LP	Ⓐ
23.	BEEFEATER	'House Burning Down'	Ⓐ
22.	RITES OF SPRING	4-song 7"	Ⓒ
21.	GRAY MATTER	'Take It Back' EP	Ⓑ
20.	EGG HUNT	2-song 7"	Ⓒ
19.	DAG NASTY	'Can I Say' 10-song LP†	Ⓐ

† Also available as cassette.

Price Guide, including postage, in U.S. $:

	U.S.A.	Canada	OverSea	OverAir
Ⓐ	6.00	7.00	7.00	11.00
Ⓑ	5.00	6.00	6.00	10.00
Ⓒ	3.00	3.50	4.00	6.00
Ⓓ	25.00	27.00	28.00	30 00

Please take note of our new prices. They are higher.

DISCHORD records

Please send us a stamp for a full list of records.

3819 BEECHER ST. NW, WASH., D.C. 20007

Letters

Dear MRR,

I am writing concerning a mate who writes in Finland.

I am sure you know of the Finnish band Terveet Kadet!? Well, Aijala Laja writes and informs me they want to tour the U.S. this year. He wants you to help establish a U.S. tour for them. Here is the address: Aijala Laja, Puistolamniint. 29, 95420 Tornio, Finland. Thank you for your concern! Cheers, Anarchy, Peace and love, Larry Rodriguez Jr.

Dear Maxi Readers,

We run here a small non-profit distro of anarchist mags, zines, tapes and records. But we've got some problems with the Brazilian lable Attaque Frontal; about one year ago we sent them about 100 dol. enclosed in three seperate envelopes, with different sizes and sent IMO's to Brazil from here. We never received anything, none of our letters (asking what was happening) were replied. So, you know what happened, don't be ripped off too.

Hey Matt (ex-ADS) from Laguna Beach or Canoga Park, or, somewhere else, I'm sorry but you still owe us 20 bux, (for 2 years...!)
Nabate/ 7 Rue Jean Delvoye/ 4020 Liege/ Belguim

Dear MRR,

Hello, I'm writing to you after Beddis mentioned us in Issue 72. I'm Bazzy from Blown to Bits to tell you what has happened about the LP . The LP came out on 28th of April, I only got back 881 copies (119 short). Paid £1100 for 1000 copies in orange vinyl to SRT (in St. Ives). The LP's are faulty and they are jumping on Rectify's tracks 1 or 2. What hell it's been trying to get SRT to believe us that they're jumping. Top computer sound engineer who do work for EMI/CBS?/Virgin. They could not spot it on £500,000 equipment that it was jumping. SRT have now agreed to do another repress of the LP free of charge. When this is gonna be is anyone's guess, but I will only settle for 1000 copeis no less. Cos we are both unknown groups I don't think we will be getting any damages or compensation. Sorry to everyone who's waited just this isn't either bands fault at all. Also this means my 2nd release a LP by The Deformed from Leigh has now been held up too. Keep on twerping and spread you wings to all four corners of the world's cage.
Bazzy/ 33 Ronaldshay, Widnes/ Cheshire, WAS OYR/ England

Dear MRR,

Beware of N.O.I.R. ripoff!! The German label "Noir", run by Florian Schueck, whose address is: Raindorfer Weg 8, D 8500, Nernberg 60 (RFA), never sends the records that are being ordered. He pockets the money and never writes back - his technique is simple - first, he writes a friendly letter, sends his catalogue and prices, asks for marks and dollars - then you send him your order and money in a registered envelope - and you never get the records, your money is not refunded either.

Seven letters and eighteen months later, still nothing. An inquiry of the French and German post reveals that he did get the letters and never bothered to even reply.

Is this the easiest way to get money from people, and then to afford to release records? I call it a rip off. And it's a real shame that these sorts of people exploit ideas and other people, for their own ends. Where are the ideals of creating an alternative movement!

Beware of "noir" (RFA) - It's a ripoff. From No Fun and Broken Tapes label/ BP 86/ Radio FMR/ 76, 132 Mont Saintaignan Cedex/ France

Attn: Indy Labels:

For years, people have been talking about us co-operating to more effectively penetrate the marketplace dominated (at least 95% of sales) by the six major labels. At their convention in Philly recently, I was pleasantly surprised to find out an organization already exists to further that goal. Their name is NAIRD (National association of Independent Record Distributors) and they present the Indies collectively as a "seventh major".

NAIRD has lobbied for more economically and ecologically sane CD packaging, negotiated significant advertising discounts for members and generally promoted the better interests of indies. Members co-opped $100,000 for a promotional film presented at the NARM (retailers association) convention where the big six were pushing thier wares, spots went as low as $500.

Right now, alternative Rock is only a small part of the roster (besides ourselves there were representatives from Chameleon, Combat/Relativity, Halo, Mosh Pit, Rough Trade, SST, and a few other). Rap, Reggae, Folk, Jazz, Blues and children's labels make up the bulk, but I think that Rock labels can benefit greatly by joining. The more Rock labels join, the more the asociation will address our specific needs; however many of our needs are the same as those of the other genre labels. Placing just one ad with your member discount can save you more than the membership fee, in addition you will be eligible to attend the annual convention (where many deals are made), vote in the INDIE award competition and have your press release included in NAIRD NOTES, a monthly publication which goes out to 350 press contacts. Membership is currently $125, but soon going up. NAIRD can be reached at PO Box 568, Maple Shade, NJ 08052 (609)547-3331 FAX 547-4762. Sincerely,
Domenick Mocciola/ Buy Our Records Inc.

Howdy MRR folks,

I was reading through yer rag, issue 73, and came across a letter by someone named Swenny. While I generally agreed with what Swenny (a he) letter. Swenny claims that his musical tastes may have changed (he now likes R.E.M. and the new Replacements album), but he still has the same beliefs. If you think this is true, Swenny, then you have either not been using yer head or you don't know much about the "music business."

First of all, R.E.M. and the Replacements are acts on major lables. Now , as far as I'm concerned, giving major lables yer business is indirectly supporting those things yer claiming to be opposed to. Listen, Capitol Records as well as well as Thorn-EMI are multinationals involved very heavliy in arms production and research - this includes nuclear arms as well. Let's refer to Polygram as another example. Well, it's linked pretty firmly to military communications production. The dollars you spend supporting these labels and greedy bastards like R.E.M. goes right into the military machine - think about it.

In addition, these major labels have established a monopoly situation in which only they are able to effectively survive and get good distribution, etc. The majors want to see the small guy (i.e. the independents) pushed out of the market - ask anyone who runs an indie label to tell you some major label horror stories, and I'm quite sure they could tell you about it at some length. Now, Swenny, if you're willing to say that your tastes have changed so much that you'll support a label that tries its hardest to destroy the only labels which provide any interesting and thoughtful music, then go ahead. But, I would say your views must have changed as well. I mean, isn't one of the ideas behind a punk/alternative lifestyle the idea of trying new things and exposing yourself to new and different ideas. I guess not, if you're supporting R.E.M. and the "Mats" (as the cute and trendy college music shit-journals call them). Both of these bands in their current state have gotta be the most tired rehashes of 60's cliches to ever exist. I mean, the last time I went over to visit my Pee and Em, I noticed that my 40-someodd year old dad had the new "Mats" album. It must be really challenging, eh?

Maybe it sounds like I'm being an asshole or singling this guy out, but I'd just like to urge everyone to think again before you say you are a punk or someone with punk ideals, yet still support major lables. Any money you spend on these fuckers is used directly the things you "stand for." Think about it. Now, if'n you feel the need to own a major label release, why not purchase it from a used record store or tape them from someone, right?

I s'pose that's enough for this letter, but before I put down my pen, I'd also like to add that anyone who has not boycotted Coors, McDonalds, G.E. and Shell as well as other corporations which have nothing against destroying or environment, world, animals and fellow humans, needs to quit being a lazy and apathetic bastard and fucking do it now. Also I'd strongly suggest you be careful about what "independents" you buy, 'cos Relativity, Slash, Ruby, Enigma, Metal Blade, Death and Combat/Core among others are all tied in directly or indirectly with major labels - some independence, eh? Remember, yer dollar tells these multinational peckerheads that it's OK to continue their greedy exploitation. Also, if you'd like to hear a good song about major labels and their bullshit, check out "Major Shits" from Scraps' brilliant "Aaargh" EP. Tschau,
Sanford, "Filth" fanzine/ Box 851, 715 Stadium Dr/ San Antonio, TX 78284

Dear MRR,

Well thank God for G.G. ALLIN writting to MRR in the #72 issue. I think he needed to do that to set things straight with everyone. I myself totaly agree with him telling people not to "analyze" him because that isnt fair. For so long 'we read so many letters and talked to too many people saying this and that about the topic of him killing himself. Even though I am a big G.G. ALLIN fan, I admire G.G. for what he will do on October 31,1990. Why? Because he is taking himself to the biggest extreme, he is going to do what he has been waiting for and trying to do for years, and he will die on stage where it should be done.

People hate him now, but in my opinion I think he will be missed by the scene because I don't know of any other person like him in the underground,let alone anyone at all.

G.G. is not doing this for anyone but himself, just like everything else he does (in my opinion). I don't think he does anything for attention but for himself as he said. I myself am kinda known for doing some sick shit here in Peoria, like licking up peoples waste, drinking blood and spit, but people think I do it for attention, yet that can not even nearly compare to G.G. himself and what he does. Well they can all fuck off because none of it is for attention. Yes, I have been influenced by G.G. ALLIN but I realize the sense of accomplishment when I make myself go further and further.

No one can touch G.G. and nobody ever will, he will not be replaced but let him die and let his spirit live on forever! G.G. ALLIN is God!

P.S. G.G., if you read this letter, write me at the address below.
Bill Meissner/ 7327 N. Manning Dr./ Peoria, IL / 61614

To Dr. Anonymous, etc.:

You, Dr. Anon. are a piece of shit. If punk was/is supposed to be rebellious, then GG Allin is the epitome of punk. Fortunately, he has risen above such trivial labels, scenes, etc. Your "get a job" bullshit sounds exactly like the sort of people hardcore/punk was supposed to be rebelling against (yeah, like the foundations of American society were crumbling when the MDC LP came out!). You and your kind aren't even half as rebellious as the hair on my left nut. Go ahead, waste your life (to the fullest?) slaving away for some stuffed shithead. Why should GG work? Why should anyone? I don't. GG doesn't. I've sent money to the Man before. Why? Because he deserves it. He's the only thing who dares to truly live all the rock'n'roll imagery everyone else tosses about like so much salad.

As for your request for GG to "live life to the fullest," I must say the same to you. GG has led

a full life, fuller than anyone else I know. He's done everything he's wanted to do, now he wants to prove himself and completely go over the edge by committing the most rebellious act: suicide. Why don't you live a real life and go over the edge with him? I am.

They say a prophet is never accepted by his own people. Jesus Christ (the Weakling that he was) was ostracized by his own countrymen. Now GG is hated by those who claim also to be rebellious - BULLSHIT! You hardcores and Crassholes only care about pushing your lame political agendas, much like Bush. Some rebels you are. GG is not rebellious; GG Allin is rebellion. Feel his wrath! Do you dare face the fury? I do. Come on, follow us to hell. Hate, Steve/ RFD 1 Box 484/ Gardiner, ME 04345

Dear MRR,

I was just reading the 7 Seconds interview in the May issue, and it started me thinking about the band which was my favorite for quite a while. I'll give this much to 7 Seconds - I don't consider what they've done to be "selling out" (yet). They call it growing up or branching out, and I guess I would agree. One thing I'm sure about though, if 7 Seconds latest work is what growing up is about, I don't want any part of it! Rachel R, Sounds of Suburbia/ PO Box 7472/ Wilton, CT 06897

MRR & Co.,

One of the most obnoxious terms around has to be "selling out." This along with "trendy" needs to be retired. If a band that is considered "underground" gets played on a big city San Fransisco radio station then they've "sold out." That's really weak. Every category of music has bands that have been labeled sold out. Last week at OPIV's last "gig" people in the crowd were making idiotic "selling out" references through the whole set. And at a previous show in San Fransisco some jerk yelled, "modern rock stars"; etc. Now OPIV did get played on KITS FM; which is labelled "modern rock" for their bay area local band segment. Personally, I don't feel they "sold out"; or that they had changed. They were a great band, period. For over the years the Ramones have been fighting the "sell out" label. Either their new recordings are too "over produced", or they lost their "punk spirit", etc. That's really weak. It seems that many bands get harassed just because maybe they've grown musically. Metallica is another good example. Labels suck; and giving bands a "sell out" label is not too intelligent.
Kevin Dill/ 339 San Marno Ave/ Vallejo, CA 94589

Dear Kevin,

I hate to disillusion you, but the loudmouths badmouthing OP IVY at their shows are friends of theirs who were trying to counteract all the adulation being showered on them by teenage girls. In fact, the band ultimately split because they had grown so popular and members were unhappy with how far removed from the grassroots they were being pushed. It is rare that a band feels so strongly about this and has the integrity to act upon it, and equally rare that they have such good friends who are willing to go to all their shows just to yell shit at them. Weird, huh? Tim

Dear MRR,

This is an open letter to FUGAZI. On May 18 FUGAZI played at the Anti-club with REASON TO BELIEVE. They played two shows on one night. Thank God, if they didn't I would have missed the best show of my life.

REASON TO BELIEVE opened the show with a bang. By the end of their set they had won some new fans. Then it was FUGAZI. What can I say but WOW! The music was great, the show was great, and everybody had a great time. More importantly than entertainment, however, was what was said; both verbally and in the music. The song "Suggestion" had my friend and I talking on they way home. The lyrics created ideas, and even cleared up stray thoughts in my brain. It made me evaluate the way I feel about women, and the way other people feel. When my friends holler out the car window at a girl, I cringe. The lines play through my head. "Why can't I walk down the street free of Suggestion."

Thanks FUGAZI, thanks for making me think. Also, thank you for having the integrity to play a low priced show, $6.50 is great when shows average $10.00 out here. So, thanks again, and COME BACK!!! Most sincerely,
J.B./ P.O. Box 5961/ Buena Park, CA 90620

Dear MR&R,

Just a short note to let you know that MR&R is pornography. Yes, it's true! The Canadian government does not seem to want to let MR&R #71 into Canada. Here's the scoop my girlfriend Charlene has just starting running a small mailorder distibution thing via Get Hip/Skyclad records in the U.S. She gets her stuff sent to her from Cynics guitarist/ Get Hip label owner Gregg Kostelich. Gregg had a bunch of MR&R's he wanted to get rid of, so he decided to send 'em to Charlene so she could sell them off to some of the stores here in Kingston, or to friends, at a cheap price. Well imagine our suprise when her shipment of records, videos, mags and so forth arrived minus the MR&R's! Seems the customs folks went through the whole shipment, opened the videos (two Sex Pistols tapes), obviously to view them to see if they were porn, and withheld the MR&R's! I've enclosed xerox's of the paperwork she got informing her of this, it would seem that MR&R is a "bondage" magazine. Having not seen issue #71, I have no idea what is in #71 that would cause them to come to this conclusion. The whole thing seems pretty weird to me. We also went to the local library and did some research on customs tariffs and the so-called "code 9956" which prohibits the importation of certain materials. I've included a xerox of this as well. Note that it says the code expires June 30,1988. Any further search for clues into this mystery have proved unfruitful. Upon calling Canadian Customs, Charlene was told that it would take up to 3 months for the magazines to be released to her if she chose to appeal. If she does not appeal, the copies will be destroyed and she will be billed for the cost of such disposal, or they can be sent back to Gregg also at her expense! The person she talked to basically gave Charlene the run around and refused to answer many of Charlene's questions as to what in the magazines vere considered illegal and would stop them from being allowed into Canada. We are planning to find out more about this, including phoning customs again and bothering them untill they give more info, and Charlene is going to appeal and dispute their determination. We'll let you know of any new developments, OK? I'd still like to know what was in MR&R that could be considered "bondage". I talked to Gregg on the phone yesterday, but he couldn't figure it out either. Isn't it great to know that MR&R can be banned from Canada? Meanwhile all kinds of totally sexist stuff like Hustler, Playboy and Penthouse is sold pretty well everywhere. I've seen stuff way more explicit than that on sale in the nation's capital, Ottawa as well! Perhaps it's just the ideas presented in MR&R they're trying to supress? Maybe they're using the "bondage" thing as a convenient excuse to try and stop MR&R from coming into Canada? Perhaps "1984" is here, after all? Think about it! Love & Peace, Alan "Dr. Weasle" Wright 'What Now?' magazine, Kingston, Ont. Canada.

ATTENTION: EUGENE CHADBOURNE

It doesn't surprise me that your views on the Canada-U.S. free trade agreement extend no further than the typical Canadian reaction that free trade is O.K. because American records, cars and clothes wil now be cheaper in Canada.

Not only is this wrong. but it is part of the $50 million campaign by Brian Mulroney's Conservative government not to educate the Canadian public about free trade, but instead, to "sell it" to them.

One wonders about the merits of an agreement where sections are coded so as to escape scrutiny by the Canadian public.

The problems with the deal all stem from the fact that Canada has received the raw end of it and stands to lose economically, socially and culturally. It is not with anti-American fanatacism that I oppose the deal, but rather, with Pro-Canadian patriotism.

Eighty-five percent of Canada-U.S. trade is already tariff-free. The removal of the remaining 15% entails much more than it may appear to.

Canadian Trade Minister Pat Carney claims that free trade means being able to "bring anything you wanted back from the U.S. without paying duty." The truth is that only goods at least 50% manufactured in the USA qualify for duty exemption. If parts or assembly of any particular product of over 50% took place outside the U.S. the item will be taxed at the current rate of 12 Percent. Think of all the Japanese manufacturers or the amount of "Made in Taiwan" labels that appear on anything the might be cheaper in the U.S. In fact, it will still be cheaper to purchase these products in Canada.

Even if the product is 100% Made in the USA, there is no guarantee that the record store that carries the import albums that Eugene made reference to will pass on the saving to the consumer. When did prices last go down? The government, though, will be forced to tax the consumer in order to make up for the loss of duty revenue previously accrued by the importers.

The most dangerous scenario of all will occur if prices do go down. Small Canadian companies ensure the maintenance of the most fundamental of economic principles: competition. The more producers there are, the lower the price and higher the quality of the product, as each producer scrambles for the dollars of the consumer. This constant flow keeps the producers on their toes and protects the consumer from being ripped off.

With the introduction of the cheaper American product, the Canadian firms will be forced out of business because they literally cannot afford to compete with U.S. multinationals. Under the deal, U.S. corporations are no longer required to set up branch plants in Canada. Many, like Campbell's Soup, are closing shop and heading south to return production to its most effiecient levels due to the "attractive business climate" of the southern states and Mexico. Canadian firms will be able to do the same.

Since January 1, 1989, the three largest mergers in Canadian history have taken place: Carling and Molson, Wardair and Air Canada. These actions will definitely help the new- formed companies to compete in an international market but will only increase the cost of foods as monopolies arise.

Worker rights are recognized to a far greater degree in Canada than they are in the U.S. For example. nine U.S. states have no minimum wage legislation and twelve have minimum wages lower than the lowest Canadian province which is at $3.80 US an hour.

The American free trade connection with Mexico also affects Canada as comanies are compelled to compete with General Motors RCA and General Electric, to name a few of the American corporations with over 1200 factories in Mexico where the average wage is 69 cents an hour.

With both America's northern and southern borders open, the U.S. controls, in effect, the entire continent. Welcome to Manifest Destiny.

Getting back to working conditions. Canadian employers pay more Unemployment Insurance, more Pension and more Worker's Compensation, than their American counterparts. It is becoming obvious that because of its respect for the worker, Canada is a very expensive place to do business. The regulation that disappeared under the agreement bargained away Canada's enviable standard of living, because Canada will now have to forfeit these standards in an attempt

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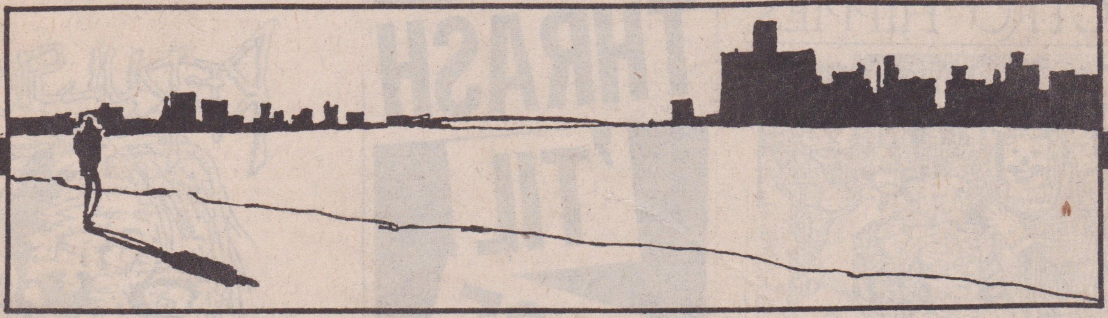

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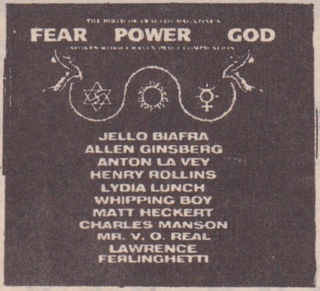

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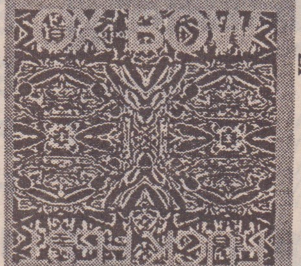

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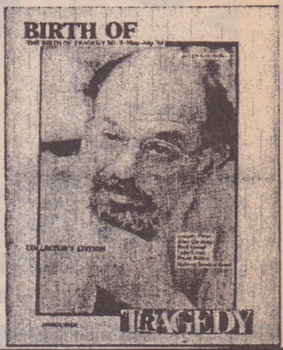

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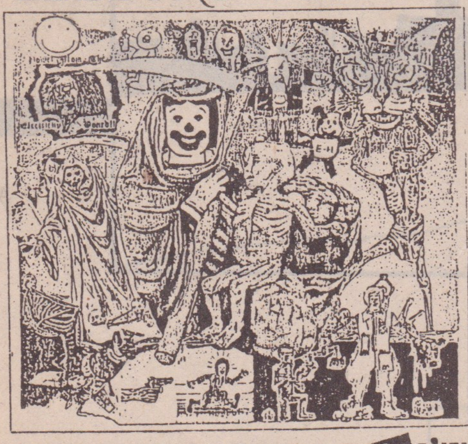

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to re-attract the foreign and even domestic investment it will lose.

The United States pervades or at least has formidable influence in virtually every existing industry in world trade. Due to its industrialized status and large population, its service industries make up one quarter of world trade. In some sectors, like data processing, for instance. it is truly a world leader and accounts for 8ù% of the world market.

Canada's service industry accounts for two thirds of the country's income and 70% of its employment. In 296 service industries which include communications, clothing, food (from farming to fishing), banking and transportation, to name a few, U.S. firms now claim the same rights as Canadian ones. even if they are still located in the U.S. Again, by removing another of Canada's "unfair" policies of only allocating national treatment to national companies, the benefits have simply been transferred from Canadian to U.S. firms. Who has the advantage now?

As wages are driven down, the social services that are financed by taxes will also diminish. Canada's system of health care is classified as an unfair subsidy — in other words, it is a public not a private enterprise. As Canadian hospitals struggle to maintain the same degree of modern technology and information as their capital-rich American counterparts, they will find themselves looking to outside sources or management companies to provide this extra money. The more management contracts given to outside sources in return for capital the more that the company will be looking for ways to reduce spending and maximize profits. Thus hospitals and the cure of illness become a money-making venture. The most thorough health care is awarded to those who can afford it. Goodbye Medicare, Hello Extendicare.

The American educational system is also inferior to Canada's. The Canadian premise is that equal access to education provides a more literate and functional populous, which works to the benefit of all in the long run. It does not put a price tag on intelligence. Universities are not judged by a system where the ratings increase proportionately upward with cost.

At elementary and secondary school levels, spending in 1983-84 was covered 24% by local taxes and 69% was picked up by provinces. In the U.S., however, the government paid only 48% and the taxpayer 45%. In short, initial cash flow does not determine who can be trained to make more. The Canadian government subsidises education.

In return for Paying taxes, it seems logical to me that the government should provide some basic services to everyone, such as health care and education. No, the government should not sustain poverty through the welfare state, because that also does not work. Intervention should come about on behalf of the government to maintain the smooth function of the somewhat free market (which in no way has anything to do with political freedom or that of expression). Services that are crucial to the literal health of of the citizen body should not be left to the avails of private enterprise, where exorbitant prices can be charged for them. The systems should be streamlined to prevent abuse, not eliminated, as Barbara MacDougall, Canada Employment Minister, decided to do in April. She announced that government spending needed to be reduced (no kidding, Babs) heeding a warning about the federal debt from the World Monetary Fund. Since Britsh Columbia had the lowest unemployment rate in Canada, it was necessary to reduce payments to the Province's unemployed. Her reason has nothing to do with her action and she is penalizing the province's good record.

Neither Barbara MacDougall nor Finance Minister Michael Wilson, in his 1989 federal budget (which was purposely leaked to the press and various corporations three days before its official release in an attempt to shadow the actual budget information with a scandal) have increased taxes or eliminated loopholes for the wealthy; hues of Ronald Reagan. A funny thing. Many of the budget cuts are in areas that are affected by the free trade agreement. I mentioned Unemployment Insurance. Barbara MacDougall's little revision now makes B.C.'s U.I. program identical to Washington State's. The government hasn't wasted much time.

Already, we are seeing the predicted changes and cuts as the Canadian government tries to economically align the country with the U.S. No longer do two countries exist with differing regulation and trade policies. Instead, we are seeing the gradual continental economic integration of all means of production. As of January 1, 1989, I have been collecting headlines that prove that everything I have said is actually happening. The pile if growing rapidly.

The areas I have mentioned that are endangered by the free trade agreement are all areas in which the Canadian program is superior to what exists in the U.S. My fear lies in the fact that when it comes down to who will be more accomodating to the other party, it will be Canada who will change and restructure in order to put the two countries on an equal level. It has already demonstrated that it will do so, even when the deal was being negotiated. The things that the Canadian public were promised did not appear in the deal. Unfortunately, Canada is the one with the most to lose.

Another thing that scares me is that in the months before Reagan accepted the Canadian free trade proposal, the U.S. decided to give its own trade laws the most drastic overhaul they have seen in the last twenty years. In essence, the new legislation increases the breadth of protection that U.S. firms may seek and also widens the definition of what is considered to be an unfair foreign subsidy. These changes include everything that will give them an additional edge and that will make it easier to attack Canadian Policy when the deal goes through. These ratifications were also in code.

Canada's rich supply of resources no doubt catches the eye of the conglomerates that have depleted American natural wealth. The free trade agreement ensures easier American access to the Canadian environment and actually eliminates policies that check over exploitation and waste disposal. As it stands. Canadian companies are given more "unfair subsidies" and incentives to reduce pollution. find alternative and safer pesticides. methods of waste and toxic chemical disposal and even production.

As American reserves run dry and world market oil prices rise. the U.S. is looking for some alternatives. The deal offers them in two ways:

1) It gives the U.S. easier access to the Arctic, enabling them to drill and build oil pipelines and increases the chance of killing more wildlife through the lax standards adhered to by major American companies. Dead seals for everyone.

2) Canadian energy reserves: oil, natural gas, coal, electricity and uranium no longer fall under conservative legislation and are available upon demand to Americans. Even in the event of a shortage reaching epidemic proprtions. Canada must share with the U.S. and is unable to demand anything other than the regular price. If they refuse, the U.S. is allowed to retaliate in any industry it desires, by, for instance, slapping duties on any incoming Canadian Products. Under the deal, it has the right.

Incidentally, the energy policy that was adapted followed the format suggested by the lobby group consisting of Texaco, Esso, Shell Canada, etc. — American conglomerates.

Although the Canadian government rejected the major American proposal of water export through a Grand Canal to the U.S., projects of a lesser scale will still go through as we hand over our most valuable assets in the forms of gifts to one of the most anti- environment countries on the globe. Canada is destined to become another addition to the U.S. Rust Belt.

Canadian culture consists of the Canadian Broadcasting System (CBC), McLean's magazine, The Forgotten Rebels, the Edmonton Oilers. or, no, scratch that, the Calgary Flames and Margaret Atwood. The aforementioned achievements are due largely to public policy that funds struggling artists with what the government considers "merit". I will admit to being proud of what does exist, I only wish there was more of it. How can I not enjoy a national radio that plays D.O.A.? Canadian content regulations (ie. 40% of radio airplay must be given to Canadian bands) serve only to give Canadian artists the recognition they require. American artists need not worry because the hype surrounding any act in the States easily reaches north and often obscures any decent one attempting to get some attention.

At present, under 5% of screen time is Canadian and 95% of film profits go to the U.S. Prime time T.V. dramas and situation comedies are 2-3% Canadian. 77% of magazines sold in Canada are foreign as well as 88% of records and tapes. Farewell to the ownership of under 10% of our own culture.

The Candian Council's support cf artists and writers will come under attack as an "unfair subsidy" (sound familiar?). The definition of an unfair cultural subsidy under the deal is any cultural policy which costs the Americans money in Canada. This will hand over the single digit percentage claims that Canada is so fortunate to have now.

The big question now. after having cited all the negative effects of free trade, is who can possibly benefit from this deal?

In 1981, in order to increase their influence on government proceedings the Canadian Manufacturer's Association and the Chamber of Commerce joined forces, spurred on by the initiative of former Imperial Oil head, W.O. Twaits.

This business council is made up of the leaders of 150 of the largest and most poewerful conglomerates in Canada. Many of these companies are simply Canadian branches of American multinationals, ie. Shell Canada. They own over $700 billion worth of assets, make over $250 billion profit each year and emloy over 1.5 million Canadians.

The Business Council is modelled after the Business Roundtable in the U.S. Their focus is "to contribute personally to the development of Public Policy and to the shaping of national priorities." This is interesting coming from a group of Americans.

Already, programs like the National Energy Review and Foreign Investment Review Agency have been dismantled under the advice and pressure of the BCNI.

Corporations are rarely turned down by the Canadian government. The country is highly dependent on foreign investment and trade and needs the presence of these companies to survive because it has backed itself into a corner. Canada is 30% foreign owned, compared with the U.K., the U.S. and Japan who all show percentages of foreign investment of under 5%.

The ability of this lobby group to write the largest campaign contribution and political party donation cheques makes it difficult to ignore. The personal future of politicians comes into play, as they struggle to maintain power. It is difficult to support measures that are unpopular with the very group that put one and keeps one in power.

In the remaining weeks before the federal election in the fall of 1988 the BCNI underwent their most rigorous push to date. They took out full page advertisements in The Globe and Mail as well as local newspapers across the country, as individual companies expressing their support for the deal and their concern for Canada's future well being if it did not go through. Needless to say, the move worked. The Progressive Conservatives surged ahead of the leading Liberals and won a majority government.

No referendum or plebescite was ever given

to the Canadian public so that they might have had the opportunity to decide their own future.

In his victory speech, Mulroney claimed that the Canadian public was loud and clear in their obvious support of the deal.

Not only were Canadians outright lied to by the Mulroney government about the deal, but his claim that his re-election was indicative of support for it is wrong.

With less than 50% voter turnout, who knows what the majority of Canadians thought about free trade? Those that were taken in by Mulroney and his "prices will go down" promises may have voted for him. Others might have voted for the Conservative Party. Still others might have voted for Brian Mulreagan. This does not mean that every one of his votes was a clear message to "Go ahead with free trade."

All the "unfair subsidies that make Canada what it is lead to overall higher living standards. The drive of industry and big business to turn a profit must be balanced by subsidies so that it does not run rampant, as it does in the United States. With increased poverty, crime rates go up and the city becomes an urban slum. Think New York, Chicago, Detroit and L.A. There is nothing in the U.S. to stop businesses from doing whatever they want. The power allocated them exceeds that of the governing body.

I hardly think that the existence of laws that put limits on the destruction of the earth and the monopolization and manipulation of the majority of the society by a privileged elite can be looked at as only deterrences to American investment. They are much needed safeguards that prevent the degradation of everything from working standards to the immediate transfer of sewage into the ocean.

Insight into the next century as opposed to the next balance sheet will preserve this country's well being. I do not want my future in the hands of poor quality "civil servants" like Joseph Hazelwood. As of January 1, 1989, the Process has already begun.

-Total choke job- We lost the name--SORRY!!!!

Dear MRR readers,

I just finished reading #73 and felt that I should write to share my view of the Pro/Anti choice debate. I am a 21 year old womyn who got pregnant at the age of 17. I had an abortion, which was not a particularly pleasant experience but it was easier for me to do this than completely fuck up three lives - the child's, the father's and mine. I had had sex a few times and my trip to the doctor's for birth control turned into a pregnancy test. It was not my responsibility to obtain birth control, but ours and the natural methods don't work too well when your body's rhythms and cycles aren't quite sorted out yet.

Aaron, nine months is forever. After only two months of pregnancy (I got my period once while I was pregnant), I experienced a great post partum sense of loss and grief. I was already in tune with my body and could feel the growing child inside. To carry this pregnancy full term, through emotional and physical pain only to hand my baby over to rich middle-aged upright (read uptight) citizens who would not bring up my child the way in which I would choose is too much to ask. To raise the child for eighteen years would have been even more difficult. When I think of my maturity level when I was seventeen I can't believe somebody could counsel me to keep my child. I would rather save one pre-emotional human from feelings of rejection and pain, later on in life, from their grandparents, friends and me. While I'm sitting here writing this letter, I keep thinking of all the time, care, and opportunities my kid and I would have been denied.

I want to explode at you Aaron Vigardt. You can calmly sit back and judge, offering helpful hints. You never give any concrete help or advice to a young womyn looking to prevent pregnancy. Don't you think that I can judge myself and my situation better than others? You don't know me, how can you tell me what's best?

I have tried to keep my letter calm and to the point (which is incredibly difficult) but when I read your final paragraph to "pregnant girls", I want to scream at your smugness. I don't need your vague lecture on birth control now, but what I did need was support which I received from Erik and Soo, money which I received from my mother and comprehensive information on birth control. I was incredibly misinformed through high school sex education. The teachers told me horror stories about PAP smears and also that the pill cost $30 a month whereas now I only pay $1 a month through my dad's drug plan. Why don't anti-choice (not pro-life, I am pro-life) people hand out birth control? Your views on incest and rape are barbaric and I shall write to you personally about them.

"If men got pregnant, contraception and abortion would be sacraments". Irish graffitti.

P.S. Girls stop being girls and become wimmin once they can become pregnant. In strength and solidarity,

Joulee Baird/ 10 Cedar St/ Guelph, Ont. Canada

Dear Maximum Rock n Roll,

I'm responding to Jeremy Piper's letter. Now, from what I've read in said letter, Jeremy's problem is this; Two guys harrassed him and one of them threw him against a wall coz he didn't appreciate being embarrassed in front of so many people. So what does Jeremy Piper do? Writes a letter to MRR complaining about my letter which said that women should learn to defend themselves against anyone who approaches them in an aggressive manner. For that I'm accused of being "sexist". Well, schmuck, if you paid any attention to what I've said in my replies to Dave Gross, you'll notice that nowhere in them did I say that aggression is a male trait, nor did I classify all men as beer-guzzling, gun-toting, violent morons. Some sexist I turned out to be. Also, I don't shuffle/slide my feet when I walk the way you say the girls do, so it is you who should drop the stereotypes. Furthermore, I do not advocate women beating up men for the sake of beating up men. I did say that women should, in the event that they are attacked, should make an effort to get whoever is doing it to knock it off! Hey! is it my fault if men are conditioned to treat anyone "weaker" than themselves like toys to be bashed about? If the majority of rapes are committed by men against women, am I to blame? From what you described it seems to me that the two guys who hassled you would've done so no matter what I or anyone writes in a letter to MRNR.

Yes, I understand what you're going through but I don't think you or Dave Gross are going to solve the problem by depicting feminist-inclined people as man-hating monsters just because a handful do hate men, or just because many feminists are quick to point out how men do bring a lot of criticism upon themselves. If you guys knew anything about feminism, you'd realize that not all feminists are women. Recently I came across an article in the Telegram-Tribune which points out "most of the decision makers are men". Guess who wrote the article? David Broder, a male person. And dig this quote printed in Raising Hell. spoken by Patrick from the band Atavistic. "How easy for a man to write about how wimmin who demand sel-determination, their own space, the right to feel safe, as "sexist". Instead of pointing the finger at women who are working against sexist attitudes, maybe they should question themselves and their lives." Hey—keep in mind that this is a male person talking here—goes on to point out the many ways in which women bear the brunt of male oppression. Now, if this person was a woman, people like you and Dave Gross would cry "Male-Basher!" and tell all that men deserve sympathy (boohoo, boohoo) because they are people. Well, I got news for you, man (pun intended.); Feminists-be people too. And I'm not about to coddle anyone who holds a fist to my face just because of what gender that person be born to be, you dig? And there's no reason for you to blame yourself if two guys in your school get off on picking on people less tough than themselves, and no reason to feel guilty for telling those assholes off.

You wake up, Jeremy! people in your own classroom are more of an obstacle to equality for all people than I could ever be. Sincerely, Juliet Jake

Dear MRR:

I wanted to write in and say thanks for printing that case study on Nightline in issue #73. It was fantastic. It helped point out the conservative bias that exists within the mainstream for us to realize that the information revealed by the mianstream is selective and opinion specific. I have to admit that before reading the article I valued Nightline as being somewhat more objective and more believable than most other current affairs talk shows. Since reading the article, I have come to realize that Nightline is simply more sophisticated and professional about disguising their bias. Anyway the reason why I wrote was to tell peole about this great book that is written along the same lines as the Nightline article. It's called Opinion Control in the Democracies and it was written by Terence Qualter. The book looks at the conscious manipulation of the public's attitude by the mass media through techniques of information control. This works when one perceives the media as an authority on information however what is particularly interesting about the book is the way they package this information. The techniques that Qualter refers to are the construction of info, better known as propaganda and the restriction of information which encompasses various forms of censorship. The book also points out that the original intentions of the mass media were to educate the public citizenry and provide an institutional check on the government for any abuses of power.

The book accounts for the mass media's current agenda of manipulation through it's recent growth into corporate status. As a result, Qualter views this movement of the mass media (that is, towards a manipultive tool) as a reflection of the movement in our democracies towards a more totalitarian position.

The book reads a lot better with all the details and is a great follow up for those of you who got into the Nightline article. The book can really put the recent trends of news reporting into perspective. However, for any aspiring zine editors, this book serves a more vital function. It can help define the role for their publication as a part of the alternative media. Why just to exist challenges the mainstream media's perceived exclusive legitimacy on the bank of knowledge. To present another perspective that would suggest a plural society as opposed to the myth that society will always be dictated by consensus is a start. There are many truths out there to be revealed. Learn for yourself and check out the book or look into something that criticizes the the current role of the media. It can be most enlightening especially since so many of us rely on these as our exclusive source of information. Check out some of these other sources. Love,

Stephen Perry, 11 Reiber Cres., Willowdale, Ont., M2H 1C3.

MRR,

I was surprised to see the Nightline study in MRR #73. I am a student at Clark University and this last semester I took a course taught by David Croteau, one of the two graduate students who wrote the study. The course was titled "News Media in American Society," and it analyzed the major media outlets in America. The study shows that Nightline maintains a narrow area of opinion while promoting the idea that it fairly represents its issues. Ted Koppel has total control on the show. The guests are in separate rooms and can only hear the conversation. Only Koppel can see the guests. The study shows that the right wing

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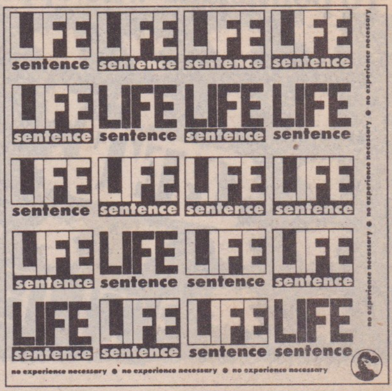

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BUSINESS AS USUAL

by Mark Fried, *Editor*

MAY 1989
NACLA, Report on the Americas,
475 Riverside Drive, Suite 454, New York, NY. 10115

THE ESSENCE OF OBJECTIVE JOURNALISM is its supposed impartiality. Though experienced journalists are well aware that politicians often set them up to undercut political enemies, even the most cynical members of the U.S press corps in Central America still tend to believe in their own neutrality. So thought Jeremy Bigwood until last October when he received a check from the State Department. Bigwood is a news photographer based in El Salvador whose striking photos of guerrillas and their sympathizers have appeared in numerous magazines, including *Report on the Americas*. It seems that for some time the State Department's Graphics Service has been regularly visiting his New York agency, Gamma-Liaison, and buying up to 20 rolls a week of his pictures.

Bill Gifford of *The Village Voice* learned that State buys inordinate amounts of photos of El Salvador from most of the major New York agencies. An official at the State Department's Central America desk told Gifford that the photos are sent on to the U.S. embassies in the region. ''I'm sure it's going to intelligence,'' an official of the Embassy in San Salvador told the *Voice*. ''Copies of these pictures could easily get into the hands of the local police, or the army, or the private militia.''

Purchasing vast quantities of photos of regions in crisis, which is entirely legal, has apparently been a standard practice of the State Department for at least a decade. While all photographers know that their published work is available to the government's intelligence services, few recognize that every shot they take may end up in the death squads' files.

THIS REMINDER OF THE SORDID NATURE of business as usual in U.S. foreign policy may be helpful in understanding the Bush Administration's supposed ''lack of direction'' on Central America.

. . Secretary of State James Baker made his name as an astute manipulator, and his team is filled not with fringe right-wing outsiders anxious to use foreign affairs to defeat domestic enemies, but with mainstream right-wing insiders like Bush himself, intent on getting the job done of ensuring U.S. hegemony in the region. The ''lack of direction'' is actually a careful extrication of Central America policy from any sort of public debate, so that the professional destabilizers and counterinsurgency operatives who did so much to further Bush's career will have a freer hand to do their dirty work.

The contra aid deal struck by Secretary Baker with Congress in March serves this purpose well. There will likely be no public debate on Nicaragua policy for nearly a year, and thus no public scrutiny of U.S. efforts to undermine the revolution. Except for a few mavericks, the Republican and Democratic majorities in Congress make willing partners; they too want off the contra hook. And they all know that the manipulation of the crisis by Reagan, and the broad public opposition to the contra war that it provoked, posed long-term threats to the smooth administration of the Empire.

President Oscar Arias of Costa Rica understands this. He fervently praised the aid deal, even though it contradicts the agreement to disband the contras he himself worked out with his Central American colleagues. Arias, whose opposition to Reagan policy grew more out of the strong-arm tactics Reagan used in Costa Rica than out of strict principles of non-intervention, knows that turning the region's crisis into a political football makes any resolution problematic, and thus spells instability even for the Central American bourgeoisie.

EL SALVADOR IS ADMITTEDLY MORE DIFficult to keep off the front pages, as the failure of U.S. policy there is more apparent. But the Administration's strategy of silence—it's not news unless we say it is—will certainly be helped along by the ''give Cristiani a chance'' movement which seems to hold sway in Congress, and which promises to hold together the bipartisan consensus for war.

. . Should Bush continue to be successful in lowering the profile of the U.S. war against Nicaragua and match Reagan's achievement of silencing debate on El Salvador, he will likely be more effective in countering revolution than Reagan and the contras ever were. They say a dog that barks won't bite. Watch out for dogs that don't bark. MF

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Ranking of appearance of top four guests on ABC's *Nightline*, hosted by Ted Koppel (over a forty month period from 1985-88):

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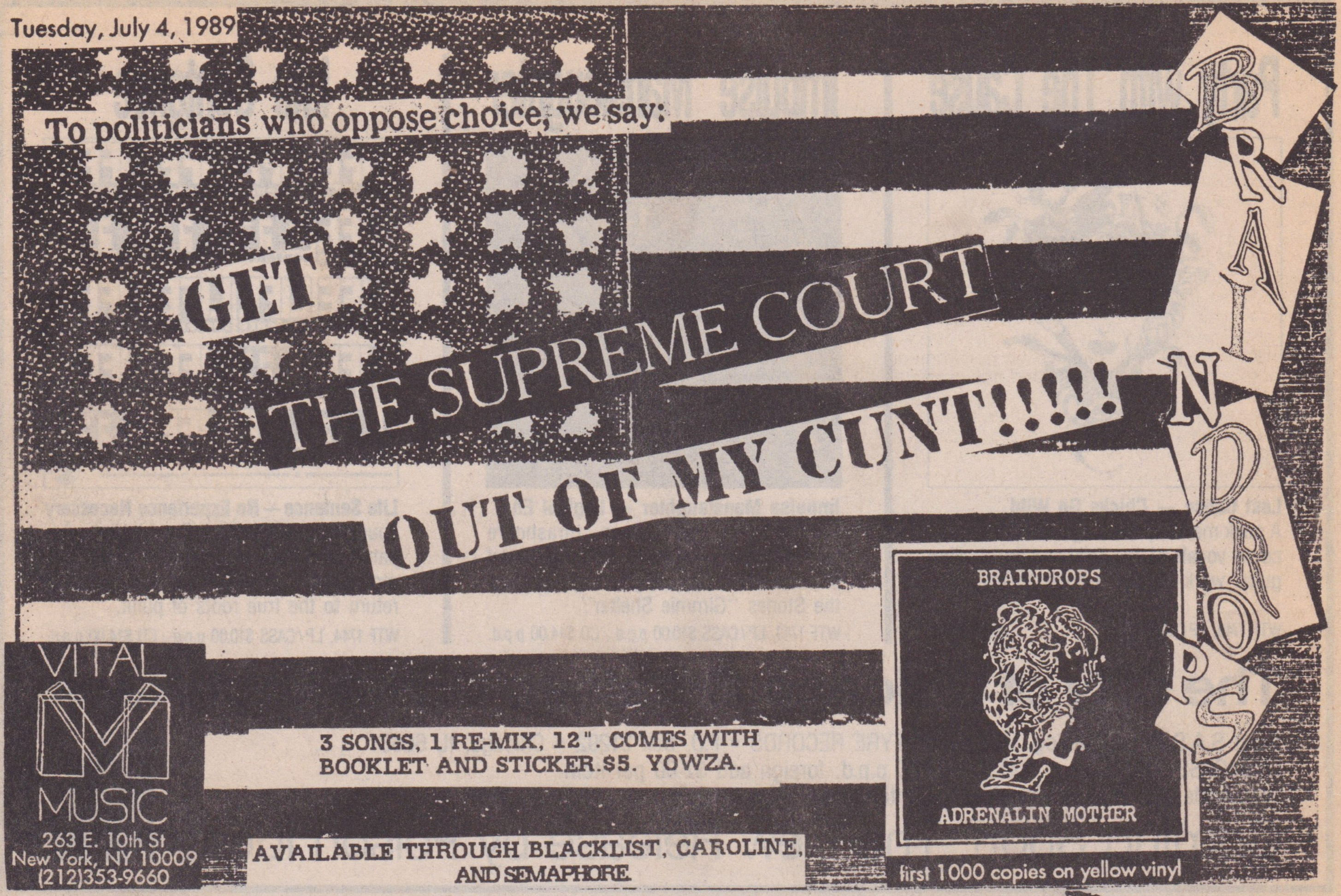

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agenda is promoted and used as a base on Nightline. This does not just happen on Nightline.

The twenty nine largest media systems account for over half the output of newspapers, and most of the sales and audiences in magazines, broadcasting, books, and movies. "(Herman, Edward S. and Chomsky, Noam. Manufacturing Consent: The Politics of the Mass Media. Pantheon. New York, 1988.) This ownership allows control over what sort of information will be aired. The Herman and Chomsky book is an excellent book dealing with this control. In class, we used the "propaganda model" chapter. The chapter gives five filters that the news "passes through." The filters are: size and concentrated ownership, advertising, reliance on government and corporate sources, FLAK, and anti-communism.

Many of these major news outlets are owned or linked to multinational corporations, such as GE. Also, some of the parent companies have stakes in weapons manufacturing. Herman and Chomsky also point out that the boards of directors of the networks and parent comapanies are dominated by corporate and banking executives.

So when the news is reported, they must report to please, or at least not stir up information that may threaten interests or advertisers. Even if a reporter wanted to question the inadequacies in America or corporate control, these reports would have a tough time making it to the public eye. An example of this is provided by Mark Hertsgaard, a reporter who has just written a book on the relation of the Press and the Reagan Administration called On Bended Knee. In an article in the Boston Globe, Hertsgaard points out that "New York Times correspondent Raymond Bonner did some of the toughest reporting from Central America during the early Reagan years, highliting violations of human rights by the government of El Salvador, a U.S. ally. But Bonner was removed from the beat in 1983 after conservatives in and outside the Reagan Administration mounted a pressure campaign accusing him of being too sympathetic to the Salvadoran rebels." (Hertsgaard, Mark. "How Reagan Manipulated a Passive Press." Boston Globe. Nov 21, 1988).

There is so much information that can be included as to the control over the news and how it is presented to the public. The major news outlets ignore or discredit dissenting opinions. That is not objectivity.

How can the news be better? Herbert J. Gans provides a good example; multiperspectival news. This news would not continue to have one elitist opinion. The news should include viewpoints of those not in power, as it is they who are affected by policy. Gans says news should be: national—don't equate the administration with the country, "bottom up"—look at people who must live under the laws, output news—follow up of laws implemented, outcome of policies, service news—explanation of services or changes in public service, and that news should be put into a more relevant context. (Gans, Herbert J. Deciding What's News. Vintage Books, New York,1979).

I urge people to read. See for yourself, challenge this information if you do not like it. The news does maintain a politcal line and diregards those feel that the policies are wrong.

Some Good Books: Bennett, William. Politics Of Illusion, Gans, Herbert J.; Deciding What's News, Vintage Books, New York 1979; Herman, Edward S. and Chomsky, Noam. Manufacturing Consent: The Politics of The Mass Media, Pantheon. New York, 1988. David Croteau, the teacher, reads MRR and worked on an anti-war zine called SPEW a while ago.
Dave Weinstein

Dear Readers,

We all know everything there is to know about AIDS, right? We see it on TV, and hear about it everywhere else. I'm sure you know how you can get AIDS and how to keep from getting it. All of us are pretty politically. gastronomically and fashionably correct people and there is very little chance that you or I could get AIDS but your best friend could or that guy you met at the show last night. You don't have to be afraid of AIDS or people who have it but if, in between your parties, shows and schoolwork you could find a little time to care it might just mean more to the scheme of things than bitching about nuclear war or the environmental problems. Most people with AIDS don't have anyone to care for them or even about them, no one calls them to see if they want to go to a movie, AIDS is an unspeakable disease.

About three months ago I went to a training Program for an AIDS Project near where I live, I learned more about living than I expected and more about dying than I ever wanted to. I found out that there really was something I could do, even at sixteen. People who are challanged by the AIDS virus need help with so many things especially the ones who aren't sick, just having another person to talk to can solve so many things. This is an issue that we as individuals or as groups can actually make a difference in, please volunteer to help someone with AIDS, it really could be you.
Ziya Khanum Reynolds/ Rt 2 Box 271/ Holt, MO 64048

P.S. Eric Bensch where are you? Last I heard you went to South Africa did you not write back? Write me if you're out there.

Dear MRR:

In issue #73, you made a significant typo in my classified ad for the tape "Jail Is..." changing it to "Jail Us" which is far from the intention of myself. Also the tape has been reviewed in many zines and readers of these would know it as "Jail Is". I would appreciate it if you could rectify this error in a future issue, preferably by running the ad as corrected. Sincerely,
Donny the Punk/ NY

Dear Maximum RocknRoll,

There is a really big problem rearing its ugly head these days. I know this will put me on the spot, but these little fascist fucks need some damn sense pounded into their heads. Who am I talking about? No, not Nazis. At least, they don't call themselves that. Skinheads? No, not really. It's straightedge kids that I am beginning to have a good deal of trouble dealing with. Don't get me wrong, I don't mean all of them. No sir. The ones in my area, however, are starting to be a bit of a pain in the ass. Let me give you a little bit about what happened recently at a big hardcore show.

The show involved about a dozen bands. Some were straight and some not. A healthy mix, I thought. Well, the first two bands went by without a hitch, then it was my band's turn. So, before we hit the stage, we're informed by a friend that a local straightedge band, Confront, had said, "They're not leaving unless it's in an ambulance." It really didn't phase us any, because it has happened before and they have always been idle threats and nothing ever came of them. So screw it we thought. Well, we had done about two songs when our banner was torn down. It bore the name of a fictious band, "The Peace Nazis". Apparently, no one got the humor intended. Oh well, nothing new there.

After five songs, we were told to leave the stage, because the management was getting nervous about the straightedgers who were getting restless. Well, we kicked into a few more songs and then were forced to leave. Thanks to these kids, our set was shortened to a total of 20 minutes, but it wasn't before we were able to get in our licks with our anti stupid-straightedge-kid song. I guess I never knew how accurate these words I wrote were until that moment: "...take care of your mind and don't abuse it? problem is you don't even use it..." Well, still, it seems the words were wasted on a crowd that wasn't yet quite out of puberty.

So, you'd think that this would end the episode, but no. It continued later when the group of "hard-edgers" who had ripped down our banner took the stage. This local outfit, Die Hard (not to be confused with Philly's Die Hard), took the stage apparently looking for trouble. The singer, in a wonderful Adidas sweatsuit, also carried a baseball bat. I guess this was supposed to look threatening, but no matter, it just looked ridiculous. He marched in his macho manner, back and forth on the stage, and presently, announced the dedication of their song, "Judgement Day", to my band. A song or two later and this little Adolph had challenged a skin in the crowd to a fight and he was thankfully removed, along with the rest of his band. Notice, the "fight", which, incidentally, never happened, was not incited by the skin. No, the "positive" and "unified" straightedger had done it.

Well, next was Confront, the lead singer of which, instantly informed the crowd, "If you fuck with us, we'll kick the shit out of you." Well, with that, I had to leave. I left chuckling. Think of what the "scene" has become. I can't believe it, really. These little kids trying to run every aspect of everyone's life. Wow, I guess punk rock is alive!

I have just one other thing to mention. This concerns something very near and dear to every punk's heart, right? Censorship. Ooh, bad word. I got your attention, though. Well, this is our bout with it and by the looks of it, we've already lost. We were recently going to release our first EP; a split seven inch with That Cheezy Sensation. We had everything worked out with a pressing plant and had sent the tape in. About two weeks later, we got the tape back with a note which explained that they were refusing to press the record.

I fear that the culprit was our center label design, but the pressing plant wouldn't say exactly what it was which offended them so much. A telephone call produced no sort of clarification on the problem; it just turned out, "We won't press it." Well, I know that we can't force them to press the record, so this is just a notice: if you hate censorship or you support independent musicians, please do not use the services of this record pressing plant. The name of the company is United Record Pressing, Inc. 453 Chestnut St./ Nashville, TN 37203. If this outrages you enough, please write or call them and tell them what you think. The phone number is 615-259-9396. Please, support us and other musicians by not supporting this company.

Well, now I've done it. Something I said I would never do. I've written a punk rock bitch letter. Please forgive me. Your pal, Dave from the band, Sockeye/ P.O. Box 2143/ Stow, OH 44224.

A final note to straightedgers everywhere: it's only cool if it's for you that you are straight. I don't use drugs. I don't drink and I don't smoke. I also don't force my opinions. I don't start fights and I do keep an open mind. Try it, you might like it.

Dear MRR,

First I want to say that MRR is great! I spend hours reading every issue.

This is a reply to Mark Pine's letter in #73. If I believed every Freudian butthead who siad my motorcycle or my record collection was an extension of my penis, I'd think I had a 20-feet long, over 1000 pound dick hanging between my legs! Get off it! You may be insecure enough to feel your "prized collection/ extension" increases your masculinity by increasing the size of your dick, but I think you're in a very small minority group.

What about female record collectors? Do they have a case of penis envy or phallic worship? I think not. Record collectors are no different than stamp or coin collectors. They have an interest in something collectable and, therefore, proceed to collect it. No deep Freudian motivations here.

That's all I have to say. I still have to figure out what to do with my 20-feet, 1000 pound dick. Maybe I'll just sit back and stare at it for a while. Later!
Gene Guthrie/ Indianapolis, IN

Dear Maximum,

There are two topics to my letter, both need to be said but one will probably be more interesting than the other.

First of all, anyone who read issue #72 must think Philadelphia is a joke scene run by

NAZI's and inhabitited by idiots. NOT TRUE!!!! The two bands whose records are reviewed, BOTH of whom are White Power, and the ditz who wrote the letter DO NOT represent the Philly scene. However apathetic and lazy people in Philly are, most aren't idiots or into white power. In fact, some people even try to change things.

Which leads me into my next topic, a document of a little incident which I hope isn't a sign of things to come. It all started at a show when some drunken asshole who likes to punch people in the pit started swinging again. He got warned; didn't stop. Got warned again, STILL didn't stop. Then he grabbed a kid who fell into him and started to beat the shit out of him! It got broken up and the drunken asshole got kicked out. Now all of his friends got together and as the next band went on, all hell broke loose. There was one mellee which was broken up. NOW all the kids friends grouped together and started yelling, "A.C. (Atlantic City)..." and I won't even dignify them by using the "s" word, I'm sure you know what I mean. Anyway, someone namely "ESPO" quickly suckered one of them which started a second fight inside. By the way, this all took place at CLUB PIZZAZ. Everyone was kicked out by the friendly house security guards. Outside the sides were pretty concrete (FOOTNOTE: a special thanx to STEPPING RAZOR and the West Philly posse who finished what those assholes started). They were yelling about getting hit inside, and liberally using racial slurs. Then it started again they rushed the crowd with bottles and other real MANLY weapons. Gee, how HONORABLE. Oh yeah, a BIG apology goes out to MAJORITY OF ONE. They came all the way from Toledo, didn't get to play and got their van window smashed in the fight that followed. Sorry guys.

No one side got beaten badly. Oh, to the two pussies who beat on the girl, YOU'RE FUCKIN' PUSSIES!!! Beating on girls, something to tell your kids about, huh? As I was saying, neither side got beaten badly but THEY left. To cheers and tauntings and a chant of "FUCK YOU!" by about 100 people and laughs from three cop's, one of which was black and knew what the fight was all about. Well that wraps it up from here, Take care "jumping" JIM O'BRIEN the news casting, sky diving fool.

Dear MRR,

I would like to respond to two items from issue #73 (June, 1989). The first is the Chicago scene report submitted by Craig Blomquist.

Craig gives a list of Chicago area alternative radio stations, but has a major omission: WZRD (88.3 FM). Not only is WZRD the best alternative radio station in Chicago, it's listed every month at the front of MRR as the local broadcaster of the weekly MRR radio program! By the way, the show is broadcast Sundays at 4:00 pm, not 3:00 pm.

As far as Craig's claim that the DJ's at most local stations don't know what they are talking about, WZRD is home to DJ's who are in local bands, who mix the sound for bands and spin records at Exit and Dreamerz, two of the best clubs around, and who work at Wax Trax, one of the top alternative record stores in the Chicago area. Many of the DJ's have been in the alternative music scene for several years and have quite a depth of knowledge of music. Also, WZRD puts the emphasis on the music and bands, not on the on-air personalities, like some stations. There is no block programming, no rotation or set playlist such as many college stations have. DJs don't glorify themselves by constantly mentioning their names on the air. Each on-air shift is a free, within the alternative, non-commercial context of the station. So, in addition to hearing punk and hardcore, you'll hear industrial, electronic and experimental music, jazz, public affairs programs, etc. Listener requests are encouraged!

I would also like to point out that in the latest Arbitron ratings, which indicate the share of radio listeners that each station receives, WZRD beat out "the country's most powerful student run station", WNUR.

The other item I would like to respond to also has to do with radio. It's the letter from Bill von Hagen, Gregg Kostelich, and Dave Hall of Get Hip Records and Skyclad Records, which appeared in the same issue. In it, they lament the fact that college radio has become the playground of major labels, and that smaller independent labels and bands cannot get airplay on college radio because the majors are putting the squeeze on.

I'm sure this goes on at many college stations, but it does not go on at WZRD. As I stated earlier, WZRD is not run like an ordinary college station. WZRD plays the music and the bands that the listeners want to hear or that the DJ's want to play. when promos come in the mail, whether they are from majors or independents, they generally go right into the record library. DJ's at WZRD are encouraged to experiment with new releases, especially if they are from new, unknown bands, or are unfamiliar to the DJ. So a lot of independent releases get airplay.

WZRD doesn't do anything sleazy with playlists, like sending out different lists to different labels. The brand new music director is doing a great job on the latest playlists, and promises monthly lists from now on.

WZRD is run as a sort of collective. There aren't internal power struggles and politics. The station manager, program director, music director, etc. are the people who say that they'll do those jobs so that things get done. There are monthly station meetings at which all DJ's and staff have an equal say in what goes on at the station.

Any bands and record companies that would like to have their records or tapes played on WZRD, and record companies that would like to be on the mailing list for playlists, the address is: WZRD/ 5500 N. St. Louis Ave/ Chicago, IL 60625.
Paul Silver/ 1165 Russellwood Ct/ Buffalo Grove, IL 60089

Dear MRR,

This is a letter to Jeremy Piper and people like him: I'm sick of all these stupid high school fags complaining about getting pushed around or not having any friends. If these things are so upsetting in your life, then you better conform to society because when you get out in the real world things are not going to be as easy. Yeah, I had the same sort of problems. Everyday I'd get punched in the head for having spiked hair; but that's just one of the things you learn to put up with if you're not willing to fight back (I did and the punching stopped). Jeremy, if someone who takes your bandana gets you this upset, brace yourself for the real world. Sorry to break it to you; but it's ugly out of high school. I've had my Doc's, both my skateboards, my leather jacket, 8 months worth of record reviews, my diary, my Gene Simmons platform heeled boots and my car all stolen from me. Yeah, I'd take high school anyday over this real world thing. Enjoy it while you can because it dosen't last long. XOX,
Rich Alvarez, KXLU/ 7101 W. 80th St /LA, CA 90045

Dear MRR,

Whine, whine, whine, moan, gripe, rip-offs, etc., etc. I open up the mag and it depresses me to see letters from kids who have nothing better to do than scag off other people for what they do and how they operate. What has MRR become-a centerpoint for bitchin'? It certainly seems that is the case these days!

In response to Tony from Durham, England (MRR # 73), he states that about 1/2 year ago he sent a cheque for three EP's, never received the records, and the cheque was cashed two months later. He also says that he has written TEN letters to the label regarding this. I can clearly see the point of him being pissed off about this, so I would like to clear this up.

The Manic Ears M.O. has been closed down, mainly due to problems like this, and the work load was far too much to handle. I have been running mail order for tapes amd records for over 4 years without complaints, or if there were any they got sorted out, but as soon as 2 cases get fouled up (John from Milwaukee sent $130 cash which was never received,insane to send cash in that quantity overseas, in my opinion.) it's all screams of rip-off!

So, Tony, please send me the order again, I have a few pieces lying around which I will send to you as an apology.

I don't like having to defend myself to MRR and the rest of the world, but surely people can quite clearly see that Tony never sent 10 letters to me about this, quite an exaggeraton, don't you think? Also, what is this bullshit about Manic Ears being run by stenchcore fans? Now Tony, you have never met me (or cohort Dave Crippen) and to be quite frank, you have made quite a serious misjudgement based on your own prejudices against people and how they dress. We are not "stenchcore' fans, as you put it, and if we were, what the hell does it matter?

It has really pissed me off that there are people out there, like yourself, creating divisions in the punk/hardcore scene wiht such a bullshit attitude! Do you hold these prejudices against gays, blacks, Asians, straights or anyone who doesn't conform to you way of thinking? Does punk/hardcore need you? Think about it! I thought we were all in this together, to create posotive attitudes and, in turn, change. Obviously not!

Another thing, does MRR want to promote such divisions by publishing these 2% letters from people where there has been an honest and genuine mistake either with the label or the mail service? Okay, you may think this is out of order, but how about Blacklist? How come, in the initial stages of operation, they bought up records from various labels on 3 month consignment and it took them 6 months to pay? How come some labels (shall remain nameless) never got paid? If anyone has any complaints regarding Manic Ears, please get in touch with me direct, and stop using MRR as bitchin' space. That's it,
Shane/ Manic Ears Records/ PO Box 531/ Bristol BS99 1NG/ England

Hi Shane, Ruth from Blacklist here.

I am not really sure how slagging us puts you right but I have been asked to respond and since I seem to be a money gal here I have questions to you and anyone else who might be reading: Who hasn't ever been paid by Blacklist that should have been? And why should anyone who hasn't been paid remain nameless? If we owe you we owe you, right? There is no doubt that we took some time to get a good payable system and have made mistakes. But according to our accounts now there aren't any outstanding bills like you are talking about. And considering the volume of work, we are paying respectably close to our terms. (If you are in N.America it is 60 day consignment and you should get at least a partial payment or accounting at 60 days. We account again in another 60 days. At that point Blacklist either pays up, returns, or a combination of the two. Off the continent it is 90 days net payment. Period.)

The only thing that comes to mind regarding problems in Europe is that Gigs represented us in England for two shipments. (He obviously had bitten off more than he could chew and stopped.) We paid him off promptly and it wasn't until Hammy/ Peaceville wrote almost a year later that we had any idea that Gigs hadn't paid him. But to this date,he is the only one that has ever let us know he wasn't paid. It surprises me that people who are owed wouldn't say anything to us. And if there is anyone out there who feels that we lost you , our phone number is 415 957-9390 or write us at 181 Shipley St. San Francisco, CA 94107. All the best from Blacklist Mail Order,Ruth.

Oh PS : MRR is blameless for the frustrations of others. Printing letters doesn't necessarily condone behavior but allows us to inform each other, even though it is hard to see it that way when it's directed at you.

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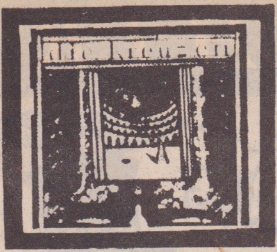

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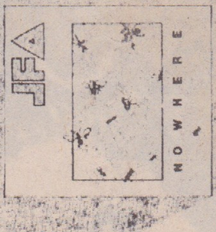

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Here we go again, another humorless column from Jane. Maybe moving to New York will improve my sense of humor. Speaking of which, I fucked up and got the box number wrong when I put my NYC address in my column a few issues ago. The correct address is P.O. Box 137 *(NOT 138!)*, Prince St. Station, New York NY 10012.

This month's humorless column is about why I don't eat bananas anymore. Don't worry, I'm not trying to convince anyone to boycott bananas. My reasons are very personal.

I was in Panama for six days in March of last year. I spent four of those days on a cargo boat docked in the small port town of Almirante on the Atlantic Coast. Almirante is in an area called Chiriqui, which is pretty much completely owned by a company called Chiriqui Land Company. Sound familiar? No? You might know it as Chiquita Banana.

All the people who live in this area work for "la compañia"—*the company*. There's no other choice. But the people I talked to didn't seem to mind. The company pays them well enough, it seems. In fact, these folks *liked* North Americans. I asked one guy if he would want Panama to be an official state of the U.S., and he said yes. (Actually, that makes a lot of sense, because then they would have some rights and privileges in the country that controls them.) The lack of national pride surprised me, because national pride is pretty much the going thing in Latin America, though there seems to be less on the Atlantic Coast of Central America than on the Pacific.

These guys I talked to on the boat said they didn't want Panama to have control of the Panama Canal—partly because they figured it would mean an end to the flow of dollars into Panama—and partly because they thought the Panamanians wouldn't know how to run the canal properly. "Look what they did to the railroads," they said, "they used to be run by the North Americans and they were clean and always working, now they're run by Panamanians and they're all broken down. That's what will happen to the Canal." Basically, the Panamanians on this boat in Almirante told me that Panamanians are lazy, shiftless, good-for-nothing ignorant slobs who couldn't even tie their own shoes, let alone operate a canal.

It sounds like the kind of thing white people always said about those other "inferior" races, like Blacks and Native Americans. But these were Black and Hispanic Panamanians talking about other Black and Hispanic Panamanians. Maybe they didn't consider themselves Panamanians. After all, they didn't say "we are stupid," they said "Panamanians are stupid."

I just couldn't believe that they had *internalized* all this bullshit fed to them by the North Americans, who have controlled Panama since the canal site was chosen in 1902. (If you think that the U.S. only controls the canal zone, and not the rest of Panama, you might want to do a little research. You might also find it interesting that the currency used in Panama is the U.S. dollar. And that despite the whole Noriega thing, U.S. troops still run around all over Panama, unchallenged—and even protected—by the Panamanian military.)

I know that the U.S. didn't *start* the troubles in Central America. The British, French, Germans and Spanish were meddling there even before the U.S. even existed. (They're the same ones who meddled in the North American continent, killing off the native population and pretending they discovered it. You know, our "forefathers".) The problems go back so far that there are no simple answers. There's no way to return to the good old days, before America was "discovered." Getting rid of the multi-national corporations like Chiriqui Land Company would just mean that all those people would lose their jobs. The rich people would go somewhere else and still be rich, and the workers would be workless (and moneyless). The entire economy of the region—dependent on one company—would collapse. (This actually happened some years ago when the Dole Company pulled out of a particular region of Costa Rica.)

My Panamanian friends in Almirante would want me to buy bananas. Especially Chiquita bananas. I would be helping to pay their salaries, in a sense. But I can't do it. I just can't. Bananas for me are a symbol of the degradation of an entire people. It's not that I think boycotting bananas is going to help anything. I honestly don't know what can help a nation of people to believe in themselves. But I guess they'll figure it out by themselves. In the meantime, with apologies to my friends in Almirante, I'm still not eating bananas.

I just got back from the Sixth annual Chicago Blues Festival. This was the second year running that my friends and I have made the trip to the Fest and the second year that we had a great time! In addition to the amazing performances by a dynamite selection of artists, the Festival was a fine example of how well a couple of hundred thousand people can get along if they try. During the three days the show was running, I didn't see a single fight or even any evidence of a disturbance. The police presence was very low-key and, apart from two oddly happy-looking people being arrested, I didn't see any cop/audience contact at all. All in all, in was a great shot in the arm for someone who has recently become very cynical about humanity in general. Maybe there's hope for this species after all...

Over the course of the weekend, I made several observations which I'd like to share with you now. Don't expect any great revelations these are just things I noticed or thought about while enjoying one hell of a weekend of music.

Something which really surprised me was the number of tie-dyed deadheads in attendance. Now don't get me wrong, I'm not saying that these kids (most of them appeared to be well under twenty) didn't belong at a Blues show, far from it. What I found strange was the fact that these types existed at all, I mean, judging from the style of dress and the attitudes displayed by these people, they are being nostalgic over a decade that happened before they were even born. . This would be curious enough on its own, but add the fact that the sixties were nothing to be nostalgic over in the first place and the scenario becomes very weird indeed. The only reason I can figure for this stepping back into the past is simple-minded escapism; a common trait of oppressed people. This is sad not only because it is counter-productive to the movement of social progress, but also because it impedes the development of the individual. Then again, maybe it's just a fashion. But I doubt it.

Why is American beer so damn terrible? After a weekend of drinking that flavoured water you Yanks call beer, my insides feel like someone attacked them with a blender. Even the major-brewery still they make up here tastes like the nectar of the gods compared to Stroh's or Old Style, the two beers which constituted the majority of our diet over the three days we were there. Never again will I subject myself to that!

Words of wisdom out of the mouths of beer sellers. When I complained about how bad the beer was to a young lad selling brew for a buck a can, he replied with "Let's face it, everything in America sucks, right?". Though I wouldn't go quite that far myself - the music was pretty good - the kid had a point. After all, the purpose of the capitalism which the States practices so well is to get people to buy things, so it's easy to see how the concept of making faulty products arose. As this beer vendor put so well, the more a thing breaks, the more the consumer has to buy. While this would be suicidal for a single manufacturer, it works very well when everybody plays by the same rules. And Americans wonder why they have a trade deficit...

The city of Chicago should give lessons to other North American cities on how to develop a waterfront. The site of the Festival was Grant Park, a wonderful lakefront park consisting of grass, grass, and more grass. No luxury condos for the rich, no massive stretches of concrete, and no overpriced shopping complexes. What a refreshing change from so many other cities.

It's a pity that an event like the Fest couldn't happen in Toronto (or many other cities for that matter). This city is just too uptight to allot public drinking for even three days and the city fathers could blanch at the mere thought of two hundred thousand people in one place at one time. Mores the pity.

Some of you might be wondering what a MRR columnist was doing at a Blues Festival in the first place. Well, my answer to that is that over the years I have learned to appreciate all types of music and to explore all avenues open to me. This doesn't just mean liking Punk <u>and</u> Metal, but giving all types of music a chance no matter how obscure they may be. For example, how many of you would be surprised if I told you that I have a kick-ass sitar album by Ashwin Batish?

If you ever want to go to a bar where you'll quickly get on intimate terms with the entire audience, try Kingston Mines on a Festival night. Crowded does not even begin to describe the conditions of this place, wall-

to-wall people is more like it. Hell, just getting a beer is a half-hour odyssey.

Finally, I'd like to thank the city and citizens of Chicago for a great weekend. See you next year.

End note: Congratulations are due to my fellow columnist Lawrence Livermore whose 'zine Lookout received a very favourable review in the latest Utne Reader. Well done Lawrence, now if you can just get a new issue out you'll be set.

Normally I never read my own columns; in fact I usually forget what I wrote about the day after I hand them in. But the other day I was going through some back issues of MRR and noticed that I almost never write about music.

Well, that's fine, I can hear you saying, the rest of the magazine has got plenty of pictures of bands jumping up in the air and interviews of bands telling you how they're never going to sell out and reviews telling you how this band shreds balls and that band is a bunch of heavy metal wankers who go out fag-bashing when they're not kissing ass trying to get signed to a major label that incidentally makes warheads for the MX missile and barbed wire for South African death camps.

Not to mention the letters section, where readers tell us how so-and-so's band came to town and trashed the hall and beat everyone up and the band writes back to say that everyone in town was a nazi skinhead who threatened to kill them when they did their medley of hits from *Saturday Night Fever*, and besides, what's wrong with being a vegetarian as long as you kill your own vegetables? And then there's the ads (my favorite lately is the one that goes "FUCK THAT WEAK SHIT," although I have to admit that it made me kind of insecure, until I had to go through my whole record collection and remove all the records that didn't seem quite manly enough) and the Top 15, and how could I forget the scene reports that keep me posted on the latest doings of Spike Anarkie and the Fucken Shitz, who've been playing out a lot lately and have a new demo, but their bass player got busted for spray painting "Kill Your Mom" on the back of the elementary school so they won't be doing any more gigs until he gets ungrounded?

Anyway, you get my drift, don't you; with all the music coverage that MRR already has, why should I throw in my stupid opinions, especially since, as is well known, I don't even own a record player and never listen to the stuff my own label puts out, let alone any of that other punk rock crap that people persist in releasing? Why? Because if everyone used ignorance as an excuse for keeping their mouth shut, all the TV stations would have to go off the air, all the radio stations would have to close down, all the magazines would have to quit publishing, and everyone would very quickly be bored to death. Besides, for once I want to write about something that didn't happen back in the 60s or 70s.

We're still going to have to go back in time a little bit for this story, though, all the way to the late mid-80s, or actually I guess it was the early late-80s. This was when Gilman Street was still in its infancy and we were all still young and naive and full of dreams, blah blah blah... One of the bands that played there pretty often was called the Naked Lady Wrestlers. They'd actually been around since the hardcore days of the early 80s - you can hear a track by them on the MRR double LP compilation from 1982 - but most of the young Gilmoids had never heard of them.

The principal feature of NLW was/is their guitar player, one Max Volume, a name that probably refers more to his style of talking than his guitar technique. In fact a typical NLW show consisted of some lengthy Max Volume harangues, occasionally interrupted by a tune or two.

And what did Mr. Volume talk about? His main, almost his only topic was the greatness of the Naked Lady Wrestlers, and more specifically himself. If he had been able to do it in rhyme, he might be one of our nation's premier rappers by now.

For some reason, Max found it necessary to educate the audience about what a great musician he was. Some musicians might take a different approach, for example shutting their mouth and playing some great music. And once a while, Max tried this tack, too. But it didn't work. The audiences liked his music even less than his speeches. They would boo, they would walk out, they would lie down on the floor and go to sleep. And was the music really that bad?

Well, yes and no. The thing was, Max was quite right about one thing: he was an amazing guitarist. There are probably only a handful of guitarists in all of punkdom possessing as much technical skill as he does, and probably none who can play a perfect note-for-note rendition of the entire William Tell Overture (the Lone Ranger theme song, for you musical illiterates).

But no matter what spectacular feats would come spiraling off of Max's fretboard, hardly anyone was impressed. This of course made Max more exasperated, so he'd give even longer lectures about how his musical talent was so far above the audience's ability to comprehend and they'd yell back intelligent punk rock responses like "Fuck you! Get off the stage!"

Now as if this weren't bad enough for poor Max's self-image, a new band called Isocracy was starting to play at Gilman a lot, and was becoming very popular. Isocracy, or "Idiocracy," as Max liked to call them, weren't exactly the most talented musicians in town. I think some of them had only been playing instruments a few months (I could be wrong about that, but that's what they sounded like). At first they were more famous for their practice of bringing truckloads of trash to every show and throwing it at the audience than they were for their songs, but by summer the regular Gilman geeks were singing along with Isocracy on every tune and the band had made its way onto the cover of the most prestigious punk rock magazine in the world (any guesses as to what the name of that journal might be?).

For poor Mr. Volume, the indignity was almost too much to bear. Here he and his band mates had been working and practicing for the better part of a decade, and these teenage pipsqueaks who hadn't learned how to tune a guitar yet were blowing Naked Lady Wrestlers off the stage and right out the door.

A rivalry, seemingly friendly at first, sprung up between the two bands, but it was no contest; Isocracy, entirely unburdened by pride, shame, or inhibitions, continually made monkeys out of the more uptight NLW. Eventually Gilman staged a big time wrestling-style grudge match between the two bands, which despite much NLW ballot-rigging, Isocracy won in a landslide. But it was anticlimactic; the audiences had long before decided who they liked. Isocracy went on to become a Gilman headliner, put out a record, and even learn to play their instruments before breaking up; NLW sort of faded from the scene, though they've recently started playing shows again.

(By the way, I just heard a story which may or may not be true, that is supposed to explain why NLW didn't play for so long. It seems that one Gilman geek and NLW-hater noticed that their singer never performed without bringing a book of lyrics on stage with him, and that he could hardly ever get through a song without consulting the book. So after one gig, the geek allegedly stole the lyric book and deposited it at the bottom of the San Francisco Bay, where presumably it remains to this day. Like I say, I don't know if this is true, but it *was* a year or more before NLW ever played another gig.)

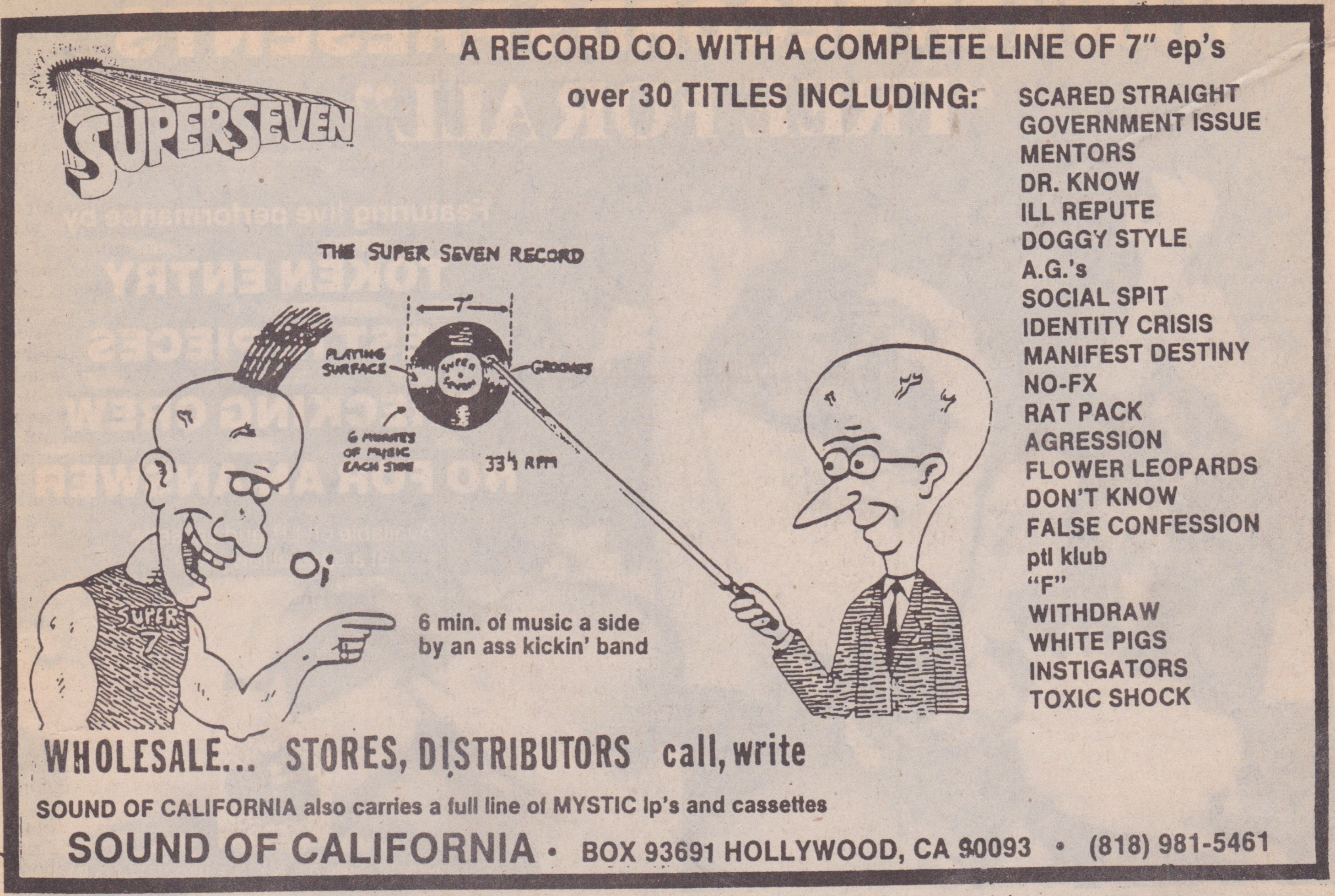
Anyway, the point of all this is not to engage in any more NLW-bashing or dead dog kicking, but to wonder out loud about what it is that makes one band's music popular and another's hated or ignored. How, for instance, could the Ramones take three chintzy bar chords and turn them into some of the greatest music in the history of western civilization while some wanker like John McLaughlin, who can unreel enough notes to fill up three of Beethoven's symphonies in the time it takes me to wad up a booger, can only produce an unlistenable mishmash that makes me want to reach for my Uzi?

If I knew the answer, I'd probably be producing my own punk rock classics, since after some twenty years of practice, I have mastered the essential three chords... well, maybe *mastered* is a bit strong; let's just say I know what they are. One thing I have noticed is that the longer I play music and write songs, the simpler they become, and at least in my opinion, the better.

Does this mean simple is best? Well, not completely; I do like some music that's more complicated than I could ever play if I practiced for the next million years. But generally I do think greatness is more likely to come out of simplicity, and the reason has to do with ego.

Those of you who have studied a little psychology know that the ego refers to the sense of individual self; the term originally comes from the Latin word for "I." Ego obviously plays a large role in anything we do; whether it's guitar solos, turning cartwheels, making millions of dollars, or dying our hair green and purple, we're trying to convince others (and ourselves) of how great we are.

But the ego by its nature is extremely limited. We develop a sense of self by separating ourselves from the rest of the world. To a degree this is necessary; otherwise we'd go stumbling through life with a stupid acid-



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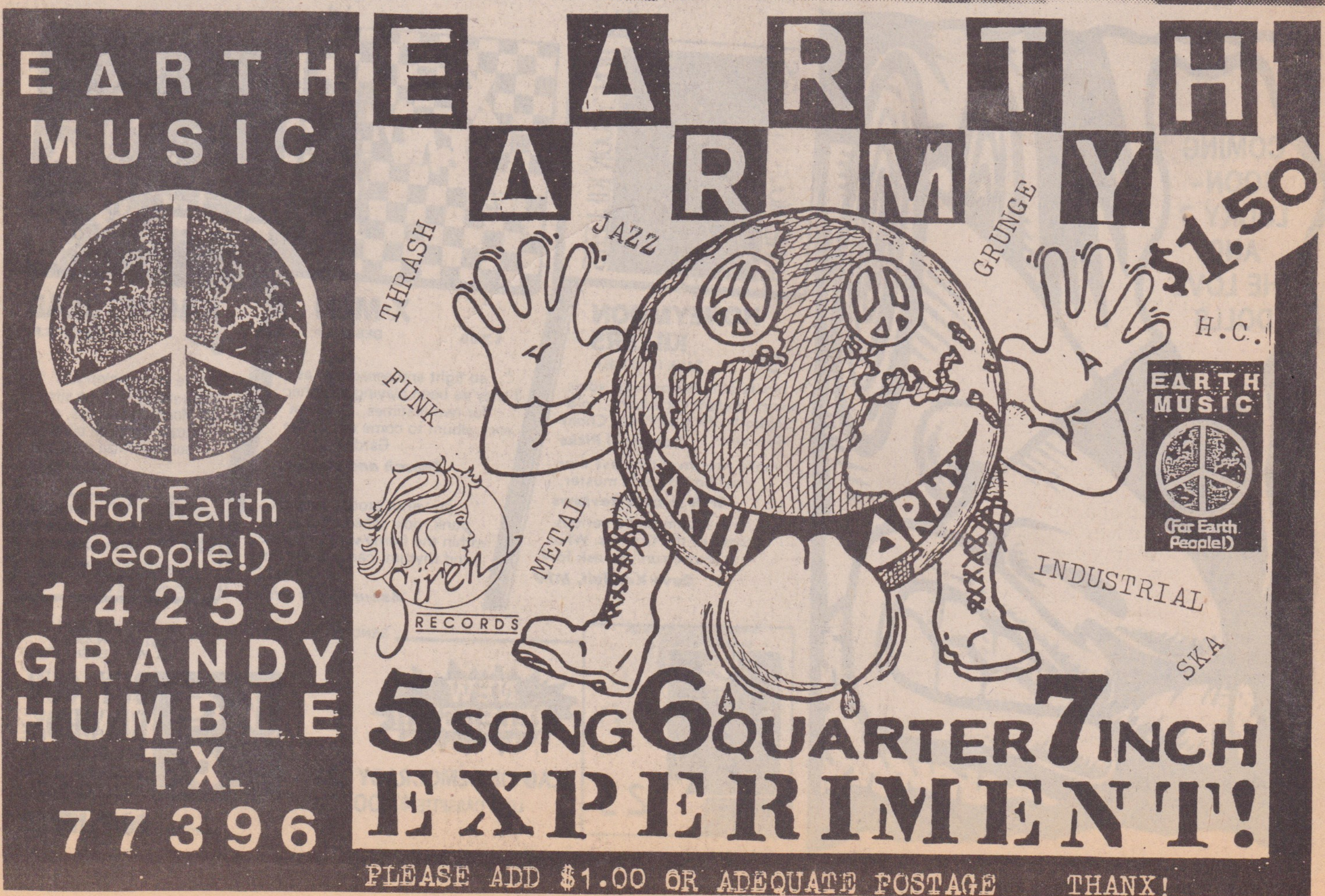
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eating grin on our faces babbling about how we're all one and can you spare any change, brother?

But while the ego might be what drives us to create music (or any other art), we've got to be able to reach outside, way outside of ourselves to attain any kind of greatness. Music is as much about silence as it is about sounds, and as much about listening as it is playing. Every note, every tune that ever existed or ever will exist is already with us now somewhere in the universe, and all you have to is pick up the right pieces and put them together in the right order. Simple, huh?

Now some people give a lot of thought to what they're trying to do, and others just let it rip. You'll hear some musicians claim that the best music is totally random, while others insist on scoring every last note and beat with computer-like logic. It's the old right-brain/left-brain, emotion/reason dichotomy, and neither side will ever win.

But Socrates, who was not in a band as far as I know, but nevertheless had some interesting insights into the creative process, once told a story about the good horse and the bad horse that attempts to resolve this issue. I read it about fifteen years ago when I was tripping on LSD, so my version may be a little garbled, but as I understand it, you've got a buggy being pulled by two horses, one of which is full of raw energy and excitement, curious about everything, but with no sense at all. Like if it sees a pretty butterfly (or a pretty horse), it'll go chasing after it without hesitating, even if it means walking right off the edge of a cliff.

The "good" horse, on the other hand, is dutiful, always follows the program, stays right in the middle of the road and plods straight ahead. The only problem is, no energy, no imagination, and oh yeah, how is it supposed to get along with that wild and crazy horse it's teamed up with?

Well, it gets pretty obvious here that we're talking about the two driving forces of human existence, intellect and passion, I guess we could call them. Neither would get far without the other, but how do you get them to work together?

In Socrates' story, and in mine too, I guess, you put your heart in the driver's seat. You know, that blood-pumping muscle that sits halfway between your brain and your crotch... Us civilized people are taught to look upon the brain as the seat of consciousness, but if you think about it, hasn't your brain caused you at least as many problems as it's solved? Ditto for your crotch, no doubt.

Your heart, on the other hand... Well, yeah, I guess if you've had a heart attack or triple bypass surgery, you could bear some resentment toward that organ, but we're not being entirely literal here. The fact is, when you've truly followed your heart, has it ever gotten you in trouble? Wait a minute, don't start telling me about that girl or boy you fell madly in love with and who then "broke your heart." About 99% of all broken hearts I've ever seen or experienced had more to do with frustrated sex drives or humiliated egos than with pure everlasting love gone bad.

Anyway, the point of all this, if you haven't guessed it by now, is that music, like love, beauty, truth, and all other manner of greatness has got to come straight from the heart. If it doesn't, it ain't shit, no matter how many millions of records you sell or even how many times you get mentioned in my column.

If Stuart Could Talk

by Steve Spinnall

Rock'n'Roll's Here to Stay

I shied away from writing this column for a long time. The reason was simple: nobody would take it seriously. When you're putting time into a piece of work, you like to think it will be read and accepted by its audience. MRR readers are fairly open-minded to new ideas — but I even had my doubts about them.

If nothing else, this article will stretch your imagination. It's about rock'n'roll, and time. Early January of last year, I began a one-year sabbatical from work, radio, everything. I consequently found myself with a lot of free time. Among other things, I started to think of how uninspiring the punk scene was at that point — and specifically how life-changing the music of the late-70's was for me.

Many of you probably have some appreciation of what I'm saying. In '77, S.F. punk fans went to the Mabuhay Gardens to hear all those now-legendary bands — Crime, Avengers, Damned, Dickies, Germs, Devo. Even the supporting acts seemed great.

And as the '80s revved up, we were treated to the likes of Minor Threat, Flipper, Black Flag, Toy Dolls, Big Black... What I'm saying is that the last few years of the '80s seemed a little stale to someone who'd experienced the peaks of the S.F. scene. It seemed like most bands were just rehashing the same riffs I'd heard hundreds of times before. And with a hell of a lot less enthusiasm.

Occasionally, a terrific live band like CCM or Ruin would grace our clubs. But for me, just one or two bands every few months wasn't enough. I wondered when and if that rush of great new music would start up again, like in '77.

As I paced around my room, or took hikes in nearby Lincoln Park, I wondered whether one could predict when the next "'77" would happen. Or if it would happen. I went to my computer, and began fiddling with random combinations of years. I'd already noticed that rock'n'roll movements seemed to come in waves; all I wanted to see is if these waves were predictable.

I did this on and off for nearly two weeks.

Traditionally, rock'n'roll has come in surges. It happens with other genres, but we'll stick with r'n'r for the moment. A lot of people I've talked to — people who've actually experienced a few rock'n'roll cycles — say that they can remember a few real low points in the scene during their lifetimes, and a few high-points, too.

One low point came in 1960. Tim told me it was one of the worst years for rock'n'roll music, and many agree with him. Although some influential artists made their first, halting efforts that year, they wouldn't hit it big until a while down the road.

Another low point came in 1974. There's substantial agreement about that year, too, though some might quibble about the date minus or plus a year. Lame commercial pop and rock — Bachman-Turner Overdrive, Steve Miller Band, Paul Anka, Olivia Newton-John — was making a major impact on the American market. It got so bad that I started performing baroque chamber music instead of listening to my radio. Radio was a wasteland.

Still, '74 saw the birth of a few seminal acts: Patti Smith, Cabaret Voltaire, Stranglers, Ramones. Like 1960, it seemed like nothing was going on, but the boredom of disenchanted youth here and overseas was giving way to the inception of a new music scene.

As I looked at the data (and it took a lot of work with Top Forty charts and chronological data to get to this point), I realized that rock'n'roll fell into neat 14-year cycles. I couldn't explain why, only that it happened.

I discovered that the most recent low-point in rock'n'roll was exactly the year I began musing about how boring the scene was — 1988.

But there eventually turned out to be a problem. It wasn't too long before I realized that my pet theory, the one I had worked on for weeks, didn't fit the data as perfectly as I'd originally thought. The reason had to do with a bizarre anomaly that happens every ten years.

Don't ask me why this happens, either. It turns out that at the beginning of every decade I studied, the rock'n'roll scenes everywhere (and a lot of other genres) deflate like a popped balloon. In 1960, the scenes everywhere just died. In 1970, the hippie music scene inexplicably fell apart, quite to the surprise of those who thought it'd last forever; I remember — after years of great Top 40 and pop — how dismal pop music suddenly became in 1970.

In 1980, I distinctly recall a barren stretch just between when the punk movement lost its energy and the hardcore scene began. The change was like day and night. In 1979, first-rate gigs consistently happened in S.F. at the rate of one or three a week. Suddenly, as 1980 fell, it was hard to find any good shows at all. It eventually started up again (though not as intensely as in 1978 or 9) but the pause was definite.

Later, I found an analogy for what had happened; the metaphor comes from gardening. When you clip the tip of a branch, very often the plant will give three or four shoots in the place where it was cut. This is frequently done with seedlings in order to make them branch out.

Analogously, a "pruning effect" seems to happen at decade years in popular music. Using punk as an example, the original punk scene was "pruned" in 1980, creating a variety of diverse styles and regional variations.

As I stressed at the top of this piece, the effects I'm describing here sound strange. The reason they're so unnerving is that they fit the facts.

A Renaissance in folk music started in about 1961-2 with Peter, Paul & Mary and Burl Ives; and it continued soaring with the help of Bob Dylan, We Five, Simon & Garfunkel, etc. That acoustic cycle suddenly gets "pruned" in 1970. Acoustic music disappears from the charts. And then, starting in 1971, you had Carly Simon, James Taylor, Carole King, and their contemporaries making a commercial impression for a short time.

In 1975, acoustic acts resurge again with Linda Ronstadt, John Denver, Glen Campbell, Hall & Oates, and others.

And this past year has witnessed the growing popularity of acoustic artists once

again, led by Tracey Chapman and including the likes of our own Penelope Houston (formerly of the Avengers), Indigo Girls, Proclaimers, Movie Stars, etc. That puts the genre just about on target.

[FOLK: Peaks in 1961, pruned in 1970, peaks in 1975, then again in 1989. Fourteen-year cycles, with troughs at decade years.]

And here's a really crazy one. In 1988 and -9, the local Early Music scene started swelling. Philharmonia Baroque Orchestra (an excellent local early music orchestra) began putting out a series of recordings on Harmonia Mundi, a prestigious international label; I'd blithely subscribed to their '87-88 season, not knowing the pattern I was fitting into.

MusicSources (an immense clearing-house for Renaissance and baroque music) took off under the direction of Laurette Goldberg.

All this happens exactly fourteen years after my original interest in this music peaked.

[EARLY MUSIC: Peaks in 1975 and 1979. Fourteen year cycles.]

Punk rock we've already mentioned. I've also started researching Country & Western. All I know at this point is that from '58 to '9, Link Wray, Jimmie Rogers, Webb Price, and Johnny Cash have peak years; in '60, they disappear from the charts. A classic "pruning." The only exception is Jim Reeves, who has his last big hit in 1960.

I'll have to do more research on this one, but it looks like C&W's next peak should occur in 1991 or 2.

If anyone has additional information on this or other genres, I'd greatly appreciate it.

Everybody has their little pet theories, and this one should be taken with a grain of salt just like all the rest. Theories are models of reality; they're only a limited reality in themselves. I'm certain that someone down the line — perhaps you — may come up with a theory that's even better than this one. Wanna give it a try?

But now let's have fun with my little theory. What does it predict?

1988 was a low-point for punk; a few things were happening, but not much.

1989 is like '75. The folk revival will peak.

1990 is a "pruning" year. Whatever there was of a punk scene from '89 will fall away fast. New scenes — a lot of them — are starting up now. If you keep your ears open, some great music is starting to happen.

1991 is something like '77; a proliferation of varied styles will erupt here. Also: now and next year, C&W should go through a peak.

1992 is analogous to 1978: an absolutely great year for "punk" records (whatever punk sounds like then), a thriving scene....what we've all been waiting for.

A few people I've discussed this with also feel that the post-'90 "punk" movment well be very diverse, musically.

There you go: the first five years of the next rock'n'roll cycle.

One of the great things about publishing things in MRR is that I know I'll be proved right or wrong — in print. No hedging on my part, no equivocation, no "yeah, but"s.

My suggestion: clip a copy of this article and keep it somewhere. Pull it out in a few years. Now's the fun part. Let's see what happens.

I was more surprised than Andrea Dworkin caught in coitus with Jerry Falwell. She poured a drink over my head. I stood there in CBGB's, trying to hold an intelligent conversation.

"Are you still mad?" I asked.

"Yes!" she answered and poured her drink over my head. The *she* of this writing was the bass player of THE LUNACHICKS. You might remember, I wrote that her band was great, they had lots of fans, she was intelligent (she put me down with a quick comeback), and she had fine breasts. It was the latter two points that pissed her off. It's getting so that you can't compliment a girl on any part of her anatomy except her brains. I don't get it. I'd be as happy as a vampire at a GWAR show if somebody extolled the virtues of any piece of *my* anatomy. Not that it ever happens. Trouble is, most girls are so touchy now that you can't say something nice without getting dunked.

That's not the only trouble I've had during the last month. I just got back from a Yankees game where the good guys pulled it out in the eleventh inning after retard-school pitcher Dave Righetti blew a seven to four lead and was summarily tossed for some one with closer-to-pitcher qualifications. Throughout the game, catcher Don Slaught stayed behind the plate to call the ball placement. What passes for a pinstriped pitching staff these days makes the catcher more-than-ever the savior (or destroyer) of a team.

I think the game relies on the catcher, actually. The pitcher just does what he's told. If he doesn't, he's out. The catcher is responsible for the whole game—no matter what happens to how many pitchers. The Yankees haven't really been on the ball since world's greatest catcher, Thurmond Munson, nose dived in his Piper Cub. Catchers get thrown at, run over, spiked, slammed and they have to be smart too. They're the real men of the game—not the pitchers. Catchers become managers. Pitchers play gulf.

Anyway, when I got home from the game, I found a rejection letter from Tom Jennings. It was for an article for his *Homocore* magazine. My rejected article said that homos didn't like bi-sexuals very much because they (the bi-sexuals) revealed a part of the homo that the homo has suppressed in himself. I wrote about my perceptions of the insular "gay community"—how it was a damaging fiction that built walls instead of bridges. I wrote about how I felt excluded, because I like tacos as well as franks. I wrote about a lot of other stuff too.

In his rejection of my article, Tom went further than the typical "doesn't meet our needs at this time" form letter. Testy Tom resorted to insults.

"And Mykel," he wrote (it's from memory, so forgive the slightly inaccurate quotes), "don't be surprised if the majority of your readers think you're heterosexual."

Heterosexual???? What an insult! Not even Gerard Cosloy has called me that. Them's fightin' words, buckaroo! "Straight" a more street form of "heterosexual," has always been an insult. It was invented as a insult by the hippies. It replaced "square." It's what your parents were. It's what the school geeks with the slide rules (don't ask!) were. *Straight* was the buctoothed army slob with Gomer Pyle posture and a booger hanging out of his nose.

Lately some folks have adopted the pejorative "straight" and worn it proudly to stand for their beliefs. (I'm not going to get involved in this brewing *MRR vs straight edge* controversy—Yes I am—but only in parenthesis. MRR is NOT anti-straight-edge. It's way TOO straight-edge for me!! I think the critics are confusing a general anti-NY-style hardcore and a general anti-East Coastedness--all of which MRR is—with being anti-straight-edge. If one of those lovey-dovey West Coast Politically Correct Bands preached not drinking, not taking drugs and not screwing, you'd see how fast the MRR power moguls would line up behind them. (They'd pave over the MRR swimming pool and sell the MRR BMW if one of those commie bands told 'em it was the right thing to do!)

It's not new for a group to adopt a pejorative and thereby render it harmless. The investigative MUCKRAKERS did it at the turn of the century. PUNK did it at the turn of the decade. Now, SCUM rises from the streets of New York. As does Jennifer Blowdrier's recently promoted SMUT shows. (Yep, I fucked-up again. Two columns ago I wrote about her "Scumfests," whoops! That should've been SMUTfests that are helping to bring back the sex-rock connection.) See, there's lots of words that've changed in value over time. "Heterosexual," however, is not one of them.

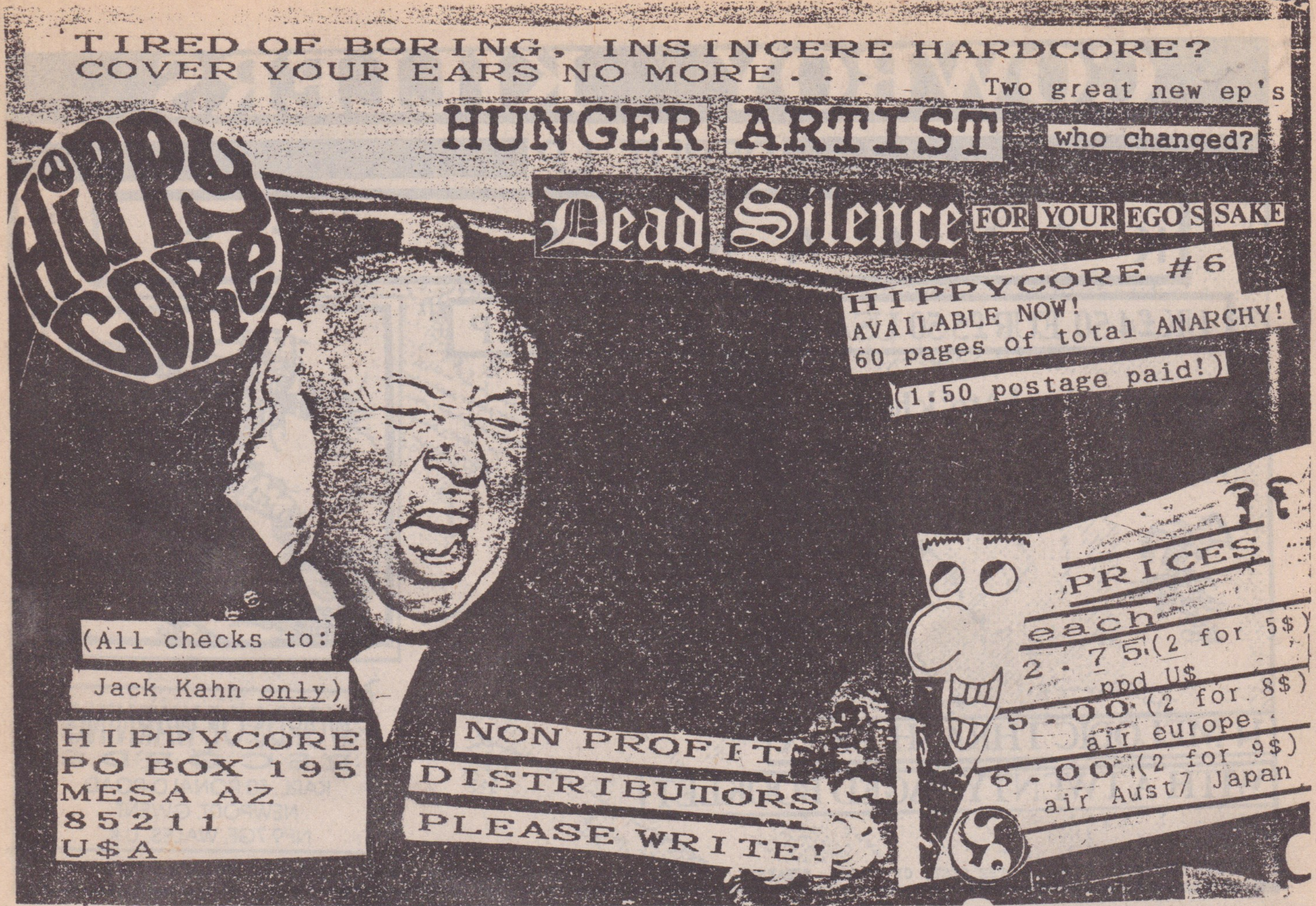
Ask most straight folks if they're heterosexual, and you'll get a lot of umming and erring and, "Well, I realize that I could be attracted to boys/girls, it's just that I haven't met Mr/Ms Right yet."

Do you blame them? A hetero is the guy who puts a lampshade on his head at a frat party. She's the girl with the pom poms cheering for the football team that's mostly homos anyway. Homos can claim Oscar Wilde and Gertrude Stein of yesterday and William Burroughs and Gary Floyd today. The bi's have Errol Flynn and Socrates. Who do the heteros have as role models? Attilla The Hun? Jimmy Swaggart? Dan Quayle? Is it any wonder that their fellow heteros are so embarrassed to admit it?

Before I get back to Tom's cruel accusation, I want to tell you a true story. In 1980 I subscribed to Klannish NATIONAL STATES RIGHTS PARTY newspaper, The Thunderbolt. I subscribed not because I agreed with it, but because it was so funny. It had headlines like *Negroes Can Mate With Apes, Say Scientists*. That one, I made a t-shirt out of, and lent it to the black singer of a band called The New York Niggers. He wore it on stage. Along with my subscription to their newspaper, I got a t-shirt from the NSRP. It was red on black with a thunderbolt across the front. The words WHITE POWER blazed around the thunderbolt symbol.

"I dare you to wear that shirt on the street," said my pal Brian. I'm a hell of a sucker for a dare.

I sat on the steps of THE NINTH CIRCLE, a famous homo bar on West 10 Street, wearing that shirt. That bar served as the meet rack for the guys with the best



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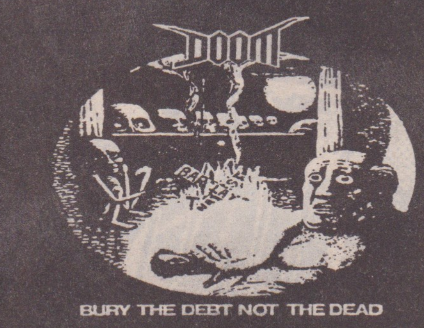

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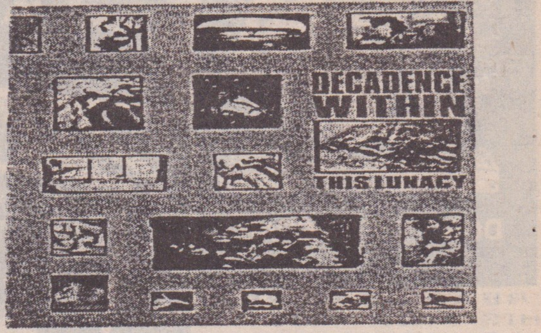

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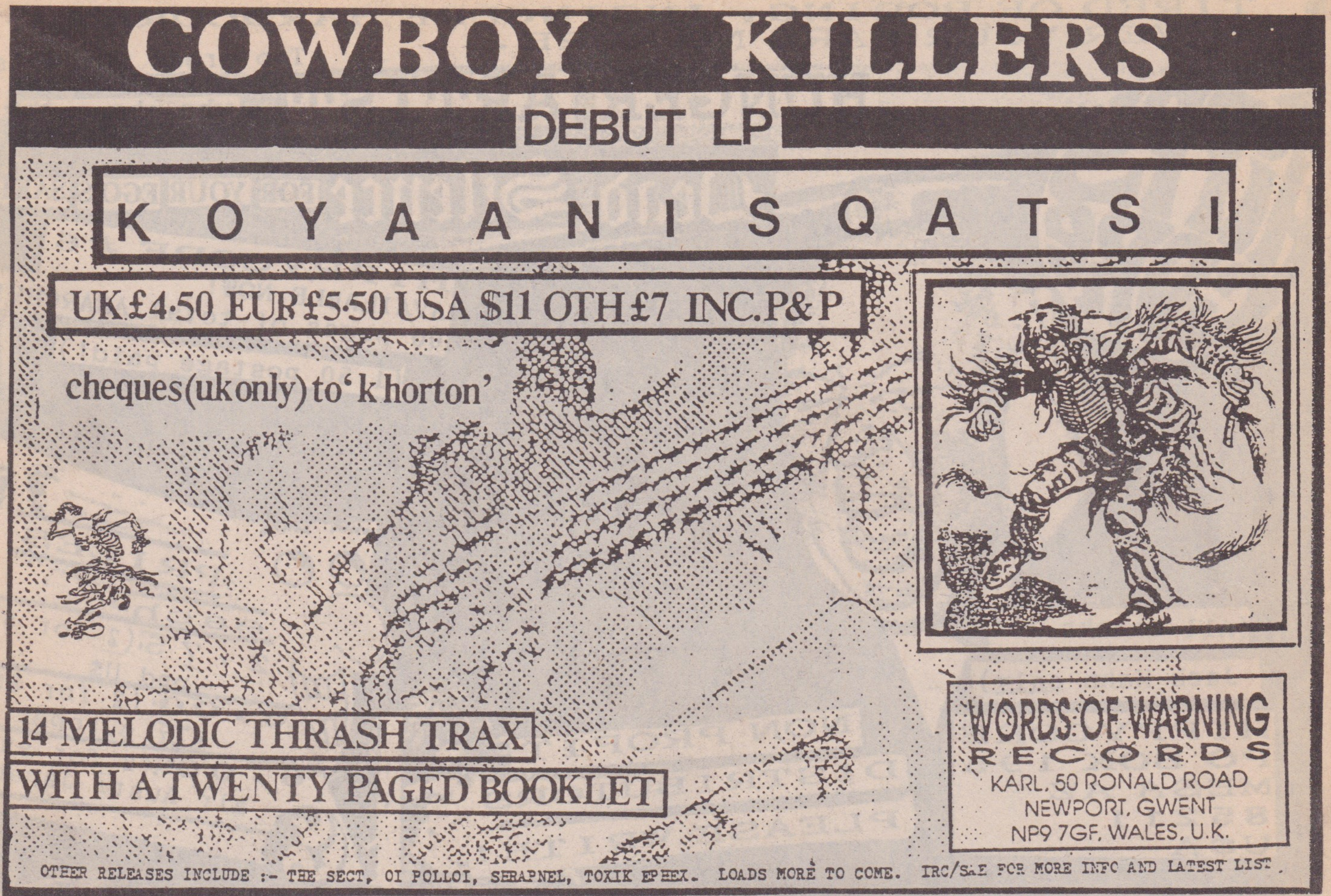
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pieces of anatomy. I liked to watch. Also you could occasionally see Lou Reed there, playing pinball with the regulars. He was pretty good as I remember. As I sat outside, watching all the boys go by, a suburban, very hetero/liberal looking couple passed me. They stared at my shirt.

"How you say that?" said the leisure-suited gentleman. "How could you be gay (boy am I glad that word is dying) and wear a racist shirt like that?"

"Homos don't mug people." I said. It shut him up. "That was really nasty," said my good buddy Mensch Maier, when I told him that story. "Besides you're not gay. I know sometimes you let guys puff on your cheese doodle, or you bump 'em while they're scratching their toes—that doesn't make you a homo?"

"Huh?" I said profoundly. "What are you talking about?" That's when I discovered that—in some folks' minds—doing certain kinds of homo stuff doesn't make you a homo. It seems these same folks consider plugging butts and getting blown to be "heterosexual acts" no matter who is on the opposite end. That was something I had a hard time understanding. I asked Mensch to explain it to me.

"Well," he said, thinking (something rare for most heteros), "It comes from the fact that you use your penis. See, if you get a blow job or poke the puckered pit, you're using the same organ you would use if you were porking a person somewhat more vaginated."

"That's it?" I asked, floored by his peculiar brand of logic. "Is a girl less a lesbo if she bumps pussy than if she tongue-ingrooves?"

"Sure," he said.

"You mean that the guy who takes the pain...the one has to be the toughest...the one who has to act more masculine... is the homo? (When girls get butted, it's often called *taking it like a man.*) The wussey who gets a hard-on over another guy is straight? The one who gets fucked doesn't even have to be aroused by it all—and he's the homo? "I don't get it." I said.

Mensch tried to explain again. "It has to do with active and passive." he said. "The hetero—the real man—is active. The homo just lies there?"

This confused me more. "But in a blow job," I reminded him, "the one giving the blow job is the active one. It's the guy with the penis—again hard over another guy—that's the passive one. He just stands or lies there. How come in that case, the passive one isn't the homo and the active one is?"

Mensch couldn't explain the contradiction. "That's just the way it is." he said. "How do I know why?"

What I found out since then is that lots of folks share Mensch's perverted view. Even Tommy J. thinks this. In his reject letter, he wrote that the only time I refer to sex with boys is in a "macho butt-fucking way." Hey Tom, butt-fucking is for sissy wimps. It's the guy who can take it, who's the macho one. I thought you'd know.

There are hundreds of boys out there who have stigmatized themselves as "heterosexual." Yet they have pushed that steam engine down the dark tunnel or been on the receiving end of a masculine puff works. Fear not, boys! You're a homo too. It's time to give up those warped images that force thousands to stain their psyche with the label *hetero*. Let the burden be lifted. No more do you have to hang your head in shame. Cheer up! You are NOT a heterosexual!

Fortunately, having played all ten positions (don't forget the DH), I never have had that problem. Besides, it's the catchers that are the real men of the game—not the pitchers.

My main quarrel with the homo-folks is this idea that homos are any different—as a group—from regular folks. I want to quote from fine writer, Gore Vidal, who has been on both ends of the coal shoot. (From The Nation March 20, 1989.)

In order to control any population, one must first break it up into categories, some natural, some looney. Natural categories are the two sexes and the different races. It is generally pretty easy to make trouble between these groupings, and in their division is our masters' strength. Other useful categories can be invented by exploiting irrational hatreds, often religiously inspired. These are created through prohibitions. Prohibit same-sex sex. Then, shoud same-sex sex be practiced, it will be punished. Now, the mistake that gay liberation has made from the beginning is to take seriously our rulers' categorizing. The line should have been: There is no such thing as a gay—or straight—person. Gay liberation chose to judge itself by the enemy's standard. Hence, gay ghettoes, gay sensibility (what in God's name do Eleanor Roosevelt and Roy Cohn have in common?) and gay life style as promoted by those cynical hustlers at The Advocate.

In that same issue of *The Nation*, another writer, Darrell Yates. writes about his experiences with the idea that homos are somehow a separate group of special people.

"....we 'gays' share nothing but the amorphous consequences of the repression of same-sex sex and same-sex love...what presents itself as "gay sensibility" is really no more than a series of baroque turns on the history of urban manners, which 'gays' outside NY and SF find as provincial and effete as the greater part of the 'non-gay' population does."

So let's stop this *Us vs Them* idea. It's embarrassing enough to be saddled with the label "heterosexual" when you don't deserve it. Why start people thinking in those terms in the first place? Sure I have my share of girl-nookie. BFD! Don't try this homo-er than thou stuff with me. I'm no hetero, Tom. I'm just as much a homo as you are.

Oh yeah, here's some other stuff you should know about:

—>1. The crossword puzzle answers will be out next month. They may be my ENTIRE column as I'll be on my way to Japan. A new pal, an American-in-Japan, will be helping me out there. His name is Guy-Gene Baka, and you'll soon be hearing about his adventures, as well as mine. My temporary address in rising sun land will be; Mykel Board c/o Allison Jambor, 702 Minami-Otsuka Mansion, 3-16-4 Minami Otsuka, Toshima-ku, Tokyo 170, JAPAN. I should get anything sent to me there.

—>2. Nikki Sidiropoulos sent MRR some poems by "a quazi-poet" Lance (aka Benson) Lee who said in his letter "if you don't print them give them to Mykel to read for he's sure to say something about them." I'm no poetry critic, so here are some samples to judge the artistic merit for yourselves. *Love is a four letter word. Just like Damn, Shit, Piss, Fuck, Cunt, Slut, Cock, But love is a lot nicer, Don't you agree, baby?* or how about *And the fat lady stepped onto the crowded bus...I could smell her stench from way at the back, The stink got closer and I said, 'Oh Shit', 'Cause the fat lady came to stand by me. I was really grossed out.* I guess you can get more of the same by writing to Nikki Sidiropoulos, 635 Shaw St, Toronto Ont M6G 3L8, Canada.

—>3. A few years ago I wrote a column about why I like cripples. Among the fine folks I mentioned was Mike Just, the guy who runs the German label STARVING MISSILE. Mike has the smarts, the kindness (he put up my entire band for a number of days! And WHITE FLAG too. Can you imagine???), and the English speaking/writing ability of any dozen other Germans. He's also got great taste in music, a fine personality and a beautiful sister. Mike has some kind of progressive disease that at first made him walk funny, then confined him to a wheelchair, then made him gradually lose control of his arms. I just got a report that he's been in the hospital for awhile and he now needs constant attention. Mike is too cool to want pity. You can save that for Christians and (most) feminists. Letters of support, however, would be nice. If you don't know his catalog—ask for one. It's one of the few places you can get the ARTLESS, "Crassdriver" LP. You can also get MOT-TEK, SPERMBIRDS, and WHITE FLAG records from him. If you don't feel like buying, just send a get well card, or a tape or record of your band, or something. All of us who've worked with him think he's one of the world's best people (certainly the best German) we know. Let's tell him that. Write: Mike Just c/o Starving Missile Record, Therese Giehse Alle 30VI, 8000 Munich, WEST GERMANY.

—>4. Special thanks to GWAR who put on the best show in the last year here in NYC. Lots of new monsters and old comic book style fun. I've still got stage blood on my NAMBLA T-shirt. GWAR let Stephanie and I stay in their loft in Richmond on our way to Raleigh. It was great! Guts, slashed heads, buckets of blood everywhere!! Wow-wee! Special special thanks to GWARist Don who took us on a tour of Richmond's famous cemetery—the one with the vampire in it. Also thanks to Coby and his pal who helped with the driving and made sure we didn't have to sleep in the graveyard. NO thanks at all to the "hip" record stores in Richmond or Raleigh. They didn't want to look at anything if it wasn't on consignment. I could've had a dozen "In My Eyes" singles, and they would've have given a fuck. Consignment! Sure, I'm going to travel 600 miles every month to see if they sold something. A bunch of unfriendly guys there, even by record store standards. It must be worse for touring bands who try to bring their indies to local shops on the way. Major label or die! If you live in these towns, go into the hip stores and shit on the floor for me. Ok?

Here's a suggestion to MRR. Why not start a good guys/bad guys list of distributors and stores? You've got two of my bad guys. In New York, stores that take a chance are VENUS RECORDS and BLEECKER BOBS. (Yeah, I know, but they DO buy indies from just ordinary folks.) Other good guys are Karl at MANIFEST records in Columbia SC, Fred at PRISM RECORDS in Charleston SC, the famous Skip at YESTERDAY AND TODAY in Washington DC, Lewis at THE UNDERGROUND in Las Vegas, Leslie at OPEN BOOKS AND RECORDS in Miami, Dean at THE RECORD EXCHANGE in Philly and the guys at WAX TRAX in Denver (my current nominee for best record store in America, although the one in Chicago is not bad either). That's just

a start. There's a bunch more I can't think of right now, but I will. If you want to add to either the good or the bad side of this list write to MRR (NOT TO ME!) and maybe Tim will print a new listing every month.

—>5. Besides the GWAR show, NYC was blessed with the second best show of the year at CBGB's. The great LUNACHICKS headlined (I STILL love the band—even if they don't love me). Also playing were MIRACLE ROOM, a sort of American-style, more varied, EINSTRUERZENDE NEUBAUTEN, (I know MIRACLE ROOM is an awful name-but it's a great band!), HONEYMOON KILLERS (killer grunge-rock with a guy and two girls—good drinkers too!), REVERB MOTHERFUCKERS (killer scumrock, they always make a fine mess) and ELVIS HITLER—a Detroit hardcore-o-billy band that I saw for the first time. They're a sixteen-wheelerfull of good times, with lotsa songs about cars and trucks and God. They could come from Kentucky if they wanted to.

—>6. It felt better than felching a ten-year-old. There in my mailbox—after more than a year of emptiness—yet-spirit-undampened SICK TEEN ZINE!!! I figured ole Norb had gone off to medical school and left the rest of us stranded. SICK TEEN is THE punkzine! Tiny print, margins from hell, collage enough to park six cars in. Send Norb half a buck (includes 26 cents postage). I'm going blind from trying to read the thing—but my Dad said I'd go blind from other stuff anyway.

—>7. I got another one of THOSE LETTERS. Some well-meaning young man in Venezuala who wants me to write a scene report for him-in Spanish. "Is truth who JELLO BIAFRA form a new band?" he asks. Unfortunately I don't have the time now—and my Spanish is worse than Fernando Valenzuela's English. So, if some of you Spanish-speaking folks want to do this gringo (me) a favor, please write to this guy about what's life in the US punk-style: Omar Sierra, Carrera 22 con Calle 8, Edificio "Lara", Apt. 2-A, Barquisimeto, Estado Lara, Venezuela.

Speaking—with an accent—about Mr. Jello: for some reason, this seems to be a time for Biafra bashing. After being a hero for so long, during the last few months, I've been hearing nothing but heaps of abuse poured on the guy. Nothing has changed. It's just suddenly cool to put him down. What gives? Are the punk masses following the critical whims of the moment? Oh well, I might as well add my own abuse to the heap. I did buy him a ROYAL TRUX album awhile ago in exchange for a video I never got. I didn't even get LARD. *(You're not missing much, Mykel—TY).*

I've got a myriad of pertinent bullshit on my mind this month so listen up. I got a letter from my hero, R. Crumb, who responded, among other things, to my recent tirade against feminism. Says Crumb: "All the powerful alpha-male types just laugh in amusement at guys who take on feminism, try to argue reasonably about it... They know the way to get along with women is to pay lip service to their sputtering ravings, give em a few crumbs, and get on with the business of ruling the planet. Only a fool and a loser would bother to try to lock horns intellectually with women."

This got me thinking about the futility, in general, of "arguing reasonably", of "rational debate", of "logical thinking". As one who has long subscribed to these three functions of the brain I've, unfortunately, concluded that they basically don't mean shit to a tree.

Take Jesus, for example. The dude obviously had a lot on the ball. A lot of the stuff he said really cut through the common bullshit and made s lot of logical sense. And what did he get for taking the trouble to lay out these pearls for the swine? Well, they nailed his ass to a slab of wood, and then they spent the last two thousand years misinterpreting and shitting all over every word ole J.C. ever said.

Take the American Indians. They were right. Okay? They were fucking RIGHT ABOUT EVERYTHING!!! Ole Sitting Bull laid it all out for us: "Yet hear me, people, we have now to deal with another race — small and feeble when our fathers first met them but now great and overbearing. Strangely enough they have a mind to till the soil and the love of possession is a disease with them. These people have made many rules that the rich may break but the poor may not. They take tithes from the poor and weak to support the rich and those who rule. They claim this mother of ours, the earth, for their own and fence their neighbors away; they deface her with their buildings and refuse. That nation is like a spring freshet that overruns its banks and destroys all who are in its path."

There's more logical, rational truth in those words than any of the insane gibberish driveling out of the mouths of "our" Fearless Leader in the last 200 years. But what did the Indians get in reward for being "right"? Well, they got their asses trampled into the dirt, herded off their land to some worthless sand-pit desert, and got named after a grimey li'l country half-way across the globe. We couldn't even give em a logical name, for crisakes!

If I sound bitter it's because I am. See, I'm one of those artsy, mental types who always felt "truth shall set ye free." Yet as I get older I find out more and more that the "truth" counts for less than shit in this society's "truth" and "logic" have always been my shield, and yet that shield is no defense against the endless barrage of bullshit this society has hurled in my direction.

Maybe this is just sophomoric sour grapes. I dunno. Might makes right, etc. See, I always identified heavily with the kid in "The Emporer's New Clothes." Yet in this society, it's an ADVANTAGE <u>NOT</u> to see the truth. Just go along with the status quo or they'll nail <u>YOUR</u> ass to a board. Sure, just keep quiet as they march the malcontents off to the gas chambers, everybody else is going along with the program so who am I to disagree ?

And why is this so? Because the human animal is basically a half-assed stupid shit. That's why.

Part of the problem is inherent in how the human consciousness works. Reality is incredibly complex. To understand even the most basic human behavior you have to take in a zillion factors, social conditioning, biological conditioning, chemical reactions, human emotions, etc. And yet when we try to assimilate all this shit, the mind, unfortunately, can only concentrate on one aspect at a time. The mind works kinda like a flashlight, beaming in on one tiny spot, and the rest is darkness.

Ahh, grasshoper, honorable Zen koan: "When the thief sees the saint, all he sees is the pockets."

You can tell a lot about a person by what they choose to notice.... And what they choose to ignore.

Take racism. I maintain that EVERY race has a lot to be <u>proud</u> of, and a lot to be <u>ashamed</u> of. A bigot is someone who only acknowledges half of this equation. It's easy to do. Everyone has their blind spots, including me, and I'd write about mine except, well, they're blind spots that I can't see, but no doubt all my loyal readers will bring my failings up for review in the letter section.

Am I losing everybody with this psycho-babble. Let's have a quick summary of what we've learned so far and then go screaming off into totally insanity. See, I'm logically arguing here that it's absolutely a waste of time to logically argue about anything, because even if I manage by some miracle to actually make sense and get on to paper what I believe to be "true" you, my dear reader, would most like misinterpret everything I've said anyway. And, even if by some miracle, I happen to be "right", it would still be like logically explaining to the big, bad bully specifically and rationally why he is an illogical boob. Of course, he'd just ram his fist down my throat, proving yet again that HE'S right. The Indians aren't writing the history books, now are they?

BUT STILL, BUT STILL, BUT STILL. I <u>believe</u> in rational thinking, as futile masturbtion exercise it may well be. Hell, I wouldn't be going to all the trouble to lay down this bullshit if I STILL didn't believe that somehow it still does some good to try and understand the truth.

It's just so damn frustrating. Our intellects are no match for our emotions. I watch these half-wits on "The Morton Downey Jr. Show" supposedly having rational discourse, when all they're <u>really</u> doing is the frenzied old lynch mob routine, looking for someone to burn, somsone to blame their pain on. Yea, why bother to wade through all this shit: IT'S ALL YOUR FAULT! That's the answer. Yea, right. And you find this same limp-dick thinking on the left as much as the right. There's no shortage of shit-for-brains radicals here in Berkeley screaming that it's all the pigs/Reagan/chauvinist/capitalists' fault. Yea, all we gotta do is riot in the streets, chop the heads off the ruling class and things will be just fine. Sure.

I guess I better wrap this shit up, somehow. Let me end with a few more words from that perceptive feller R. Crumb: "...So you still see women (in spite of all the logical, rational talk within the feminist movement). they're still drawn to strutting arrogance in the male, to a male image that is repulsive to me... Like you say, women get the kind of men they deserve... I saw Donald Trump, one of the most evil men alive, on the Donahue Show being worshipped by an audience filled with women of all ages... The stupid cunts might as well take all their hard-won 'rights' and flush them right down the toilet... This audience of women were just wetting their collective pants over Donald

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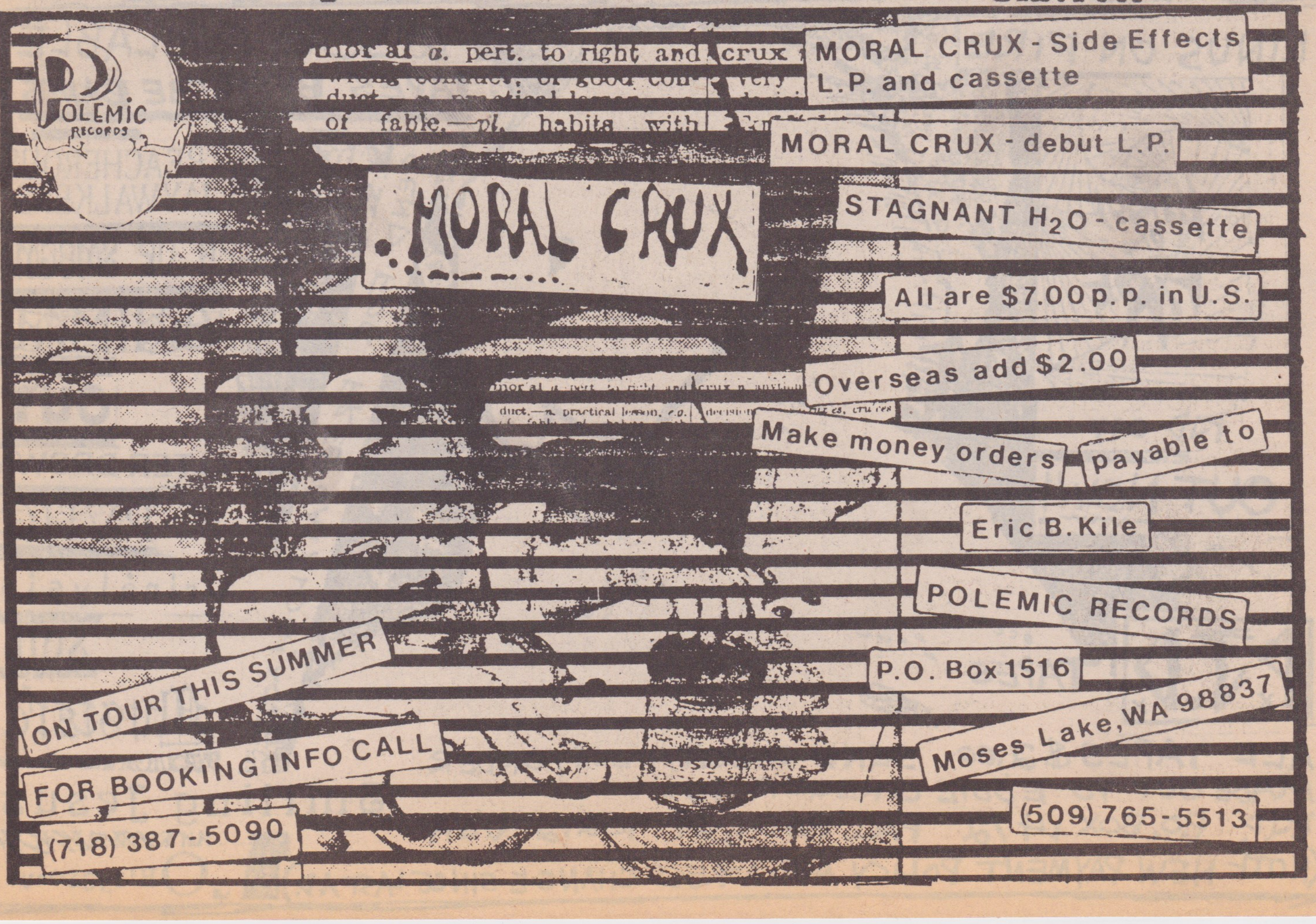
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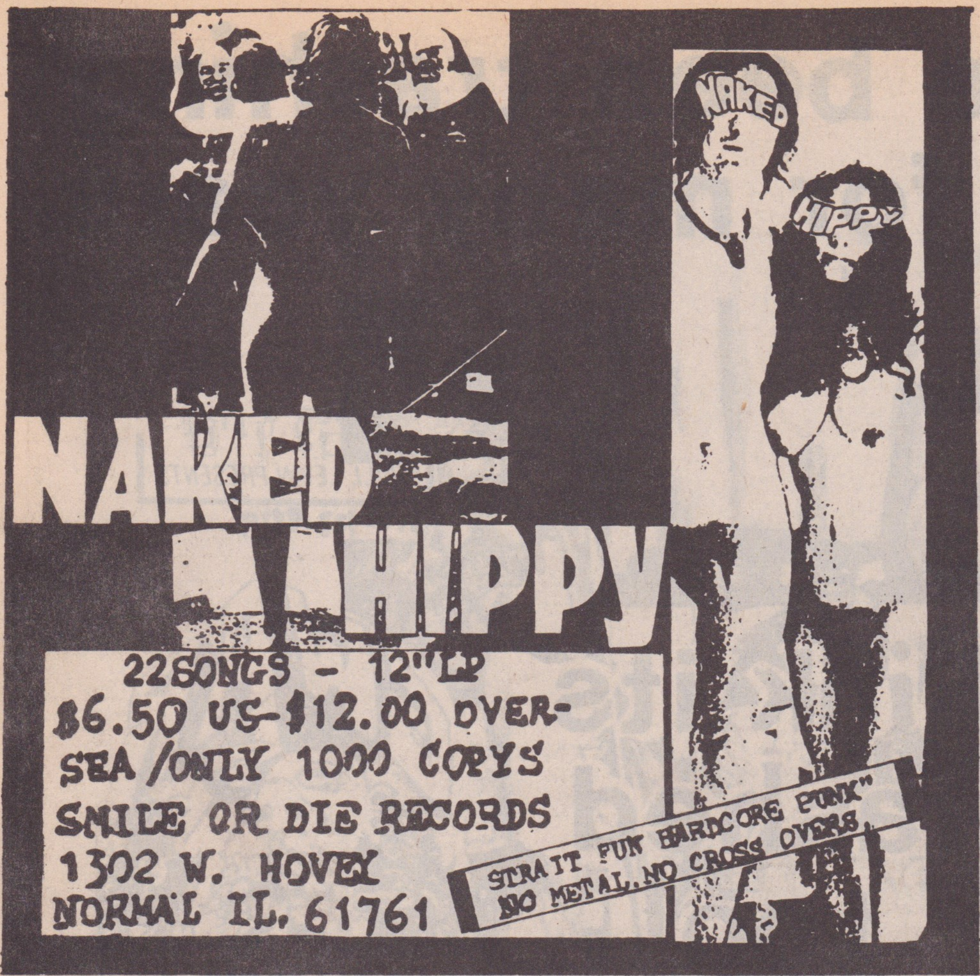

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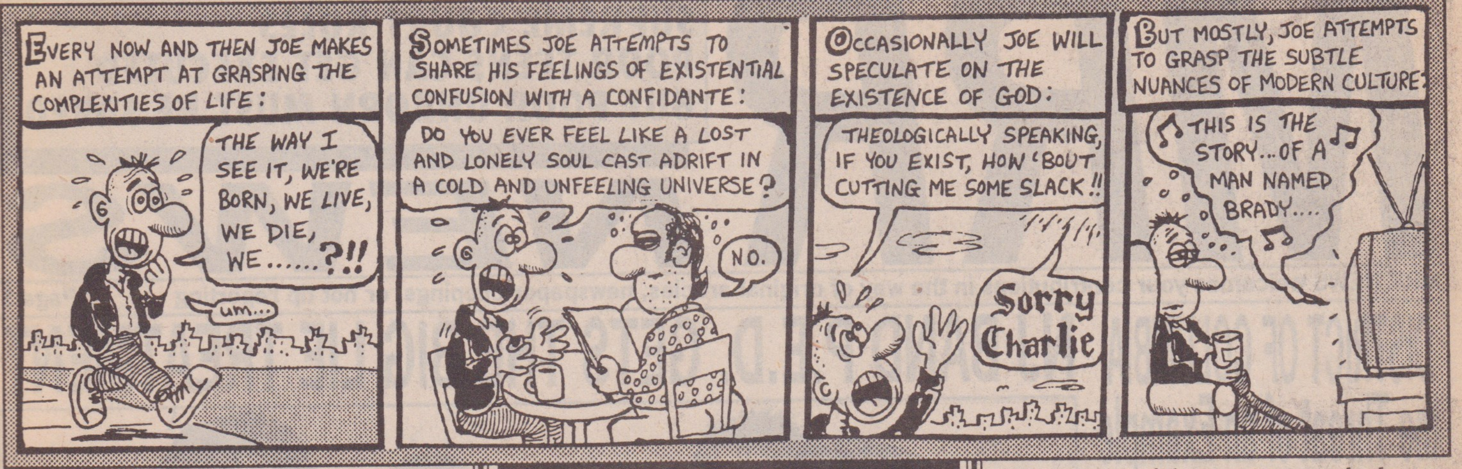
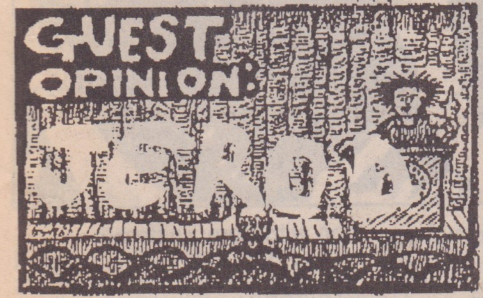


Trump... Even Phil was disgusted...It's like you say, you can't change behavior patterns that go back to neolithic times and before, all the way back to the apes. This worship of power is such a pervasive thing inhuman social behavior that people don't even notice it, particularly its more subtle ramifications. Observing the behavior of chickens is very instructive..."

Well, maybe we're not gonna change the world by rational debate, maybe we're not gonna change the world by burning the system down, maybe I'm never gonna end this fucking discourse,... But I am grateful that there's still a few people out there who still enjoy this kinda mental stimulation. Feel free to disagree. TWISTED IMAGE, 1630 University Ave #26, Berkeley, CA 94703.



Don't you dare underestimate George Bush! The Company always went for those nerdy kids that are invisible no matter how close they got to you. This "ethics thing" in the Congress smacks of the government toppling actions against Third World states. No-o-obody expects the Ethics Inquisition. Look, I despise politicos and bureaucrats as much as the next anarquista. But the shit in China has me upset. 10,000 + people get unofficially murdered fighting for some quasi-mystical construct named Democracy. And here in the supposed bastion of Democracy, Freedom and other participatory lies, the new blood sport is Party Purge. Sure, Jim Wright et al. are corrupt as fuck. But until the Revolution or some other pipe dream manifests itself (I ain't holding my breath) this is all we got.

For the sake of accuracy, all we *had*. For as soon as you get Democracy, you lose it. *That* is what really saddens me about China, and Soviet Georgia and every other massacre of people who finally got pissed and/or aware of their chains. The technology, the mechanics of power are such that we think we have Democracy. What utter shit. Government has always claimed to be the best method of solving the inevitable problems of community. Government has usually been a way of keeping wealth, power and control concentrated in the hands of an elite few.

But Democracy is not supposed to be like that, right? Especially not modern Democracy where we can count every blemish on every politico's ass bared on Sunday morning newsmaker interview shows. So why do 98% of the elected officals get returned to office?

The public relations gets better. We improve on the mechanizations instead of the mechanics of community. And to add further insult to the odious task of having to choose our masters, they shove our faces into their corruption, rightly knowing that voters are so confused by Spin Control that their shit smells like Calvin Klein perfume. Even something as blatant as dealing crack through Noriega or arms to the Ayatollah can't stir the masses.

It's not apathy. Low voter turn out is not necessarily an indication of apathy. DoubleThink linguistics has taken care of that. Gut level radio talk show campaigns take care of the issues. Information overload maintains the spectacle. Mass emotions can be easily manipulated through those alpha wave producing TVs. We had a coup, and nobody noticed. Most people are being dazzled by the atrocities of Apartheid and attending Anti-Famine Aids concerts. The government admits to Spin Control and other phrases that mean everything to them and nothing to the studio audience.

Now that a crack team of intelligence operatives runs the executive branch, complete control can be exported. It must still be possible to topple a government, otherwise why would they bother to keep the climate of fear in full force? West Germany starts saying, "Enough is enough." But to no avail. George went to Europe in person with Jim Wright's sacrifical blood on his fists. All alone with Chancellor Kohl, I can hear the spiel. "Helmut, I smashed the political life out of the second most powerful elected official in the most powerful nation state on the planet. I want my missiles on your turf. I need my missiles on your turf. Just bend over and let me smear this hemoglobin up your colon, otherwise you're going to be castrated."

Then he sends Shirley Temple to Czechoslovakia to keep an eye on things. Probably as the vanguard of a team to create a new client state.

Democracy wall is covered with billboards informing the citizens of Beijing about all the wonderful consumer goods that are now available. The bullet holes are being plastered over. Only a few soldiers got killed, in the name of Order.

Gorbachev is more popular than both dead Kennedy's put together. Am I too paranoid, or has anyone else noticed that every time some Soviet 'Republic' gets uppity there's a big disaster? Chernobyl (the Ukranians have rioted with every new Politburro), the Armenian Earthquake, the landslides in Georgia. Maybe God is a Stalinist at heart.

The stakes are too high. Understanding why the fuck someone would want control over another person is way beyond me. Multiple that by hundreds of millions and my comprehension is shot. But there they are, with guns and courts and total media spectacle. As soon as someone attempts a political solution, you're sucked up into the game and victory is theirs.

At least with a bunch of asswipes fighting it out with each other in the honorable arena of checks and balances the common folk had room to maneuver or hide. Their petty power games would conflict with each other. Now it seems we have an on-going concern dictatorship with a fresh face every eight years. Aren't we lucky?

It is with much sadness that I noted the passing of journalist I.F. Stone this month. He was a real rarity these days, a man of immense intelligence and an equally strong streak of integrity and braveness. During the McCarthy era, I.F. Stone began publishing a regular newsletter (1953-1971), one that really dug into the story behind the story. He did "desktop publishing" long before it became a trend. Over the years his muckraking earned the respect and fear of many a bigshot. And his unshakeable belief in reason and understanding history gave me an awful lot of inspiration, which in no small way translates into my continued dedication to MRR. There is a movie (occasionally shown on PBS) about him, and it comes highly recommended. The little guy kicked ass with his no bullshit attitude and his sense of humor.

THE BEHIND THE NEWS ROUND-UP FOR..........................AUGUST, 1989

MRR NEWS

SUPREME COURT RULES POOR TEENS CAN GET EXECUTED BUT POOR UNBORN MUST BE SAVED See Page 3

MRR NEWS welcomes your contributions in the way of original articles, newspaper clippings, or hot tip reporting

DISTRICT OF COLUMBIA the Threat of an Example

by Cayenne/Red Table Prints

With South African apartheid finally pricking the public conscience, could it be that one of the homespun American versions of apartheid is overlooked? What brought this to mind was Ted Koppel's Town Hall Meeting broadcast live from Washington, DC. The show was about the "war on drugs" which, granted, is enough to turn off anyone. After the first 1/2 hour when the Government men left, it got very intense and even Koppel couldn't ignore or cut off many ANGRY people who were determined to lay it on the line. The audience appeared to be almost entirely black with the exception of a few white lefties. In spite of his apologetics, Koppel got some shit for the racist way the show was set up. But he was unable to keep the people quiet and, although it wasn't all televised, the meeting lasted four hours.

There was a very eloquent black woman psychiatrist who talked about the war on drugs from black people's viewpoint as being barely disguised genocide. Think about it: it's true. With the CIA unleashed, soon to become the sole supplier of crack in the ghettos (they hope), black kids can be killed off with overdose, gang crime or prison. The government can get them coming and going. Now that the DRUG CZAR is making an example of the nation's capital, he is launching a $60 million attack on the residents. Little if any money is to be spent on education or prevention or rehabilitation. The entire situation deserves closer examination because the Czar's program will become nationwide if it is "successful" in the District. This is not close to being a police state: it is a police state.

Washington, DC, is in fact a segregated city. Its population is over 85% black and the vast majority of the work force is concentrated in the service sector and its low-paying jobs (minimum wage or less). These jobs provide the services for the mainly white, rich politicians and bureaucrats who make up the Federal government.

Continued Page 2 Col 4

NJ BAND P.E.D. GETS THE BIG LIE TREATMENT

By Paul (Where are the Mets?) Decolator

So I'm sitting at my house drinking a beer with my buddy Sam and he says to me, "Ya know Paul, this whole punk thing's boring. Nobody ever does anything interesting." I agree heartily and take a hefty swig of beer, all the while trying to remember the last time punk rock excited me.

"Oh, and get this Paul, we've been asked to play another Scott Hall Show."

My immediate response was "big deal," then I burped.

But life for Sam, his band PED, and myself, became very interesting after that night. Little did we know it but we were walking head-on into the exciting world of leftist college politics and when all was said and done and when the smoke cleared PED's name, along with mine and many others, was dragged through the mud. And that wasn't the least of it. Listen children as I spin a tale of bitterness, censorship, sexism, racism, and any other "isms" you can think of. Marvel as I describe how a little punk rock band from New Jersey was able to battle monoliths like Rutgers University, The Committee In Solidarity With The People Of El Salvador, and the entire intelgencia of New Brunswick and lose.

PED were asked to play a benefit for an organization called RU With The Homeless. The benefit was to take place April 3rd at Scott Hall, a hall were scads of bad hardcore shows have taken place over the years. The last time PED played Scott Hall was two years ago with Dag Nasty. During that show a woman by the name of Claudia came up onstage during PED's set and did a bump and grind routine. Claudia, whose sexual exhibitionism is considered folklore by the punk denizens of New Bruns- wick, was removed from the stage by members of CISPES, who by the way, were putting on the show in conjunction with Sam Shiffman.

After that CISPES pulled the plug on PED and members of CISPES lectured the predominantly male crowd about sexism. Needless to say, the crowd was more upset by the fact that the stripper was removed than by the fact that they were witness to a sexist act. After the event CISPES basically told Sam that they wanted nothing to do with the likes of him ever again. Sam, who at the time was dating the Vice President of CISPES, accepted the fact and went on with his life.

Well, it's just darn amazing how poorly some things age. Wine gets better through the years, but people and their grudges seemingly get worse. Turns out CISPES had been stewing over this stripper incident for years. They started inventing "special" stories about how Sam and PED drugged Claudia and forced her to per-

Continued Page 4 Col 1

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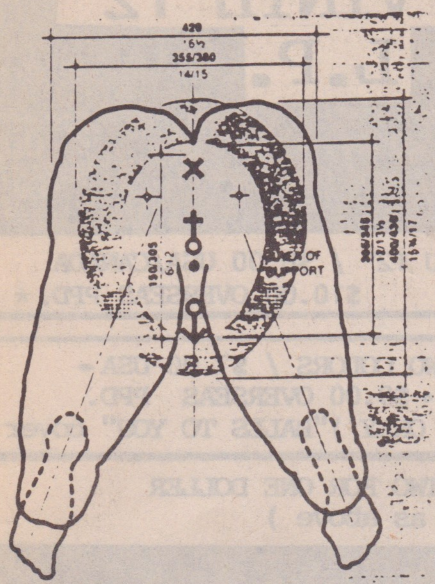

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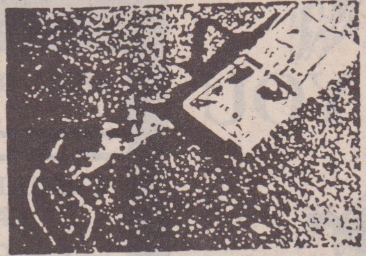

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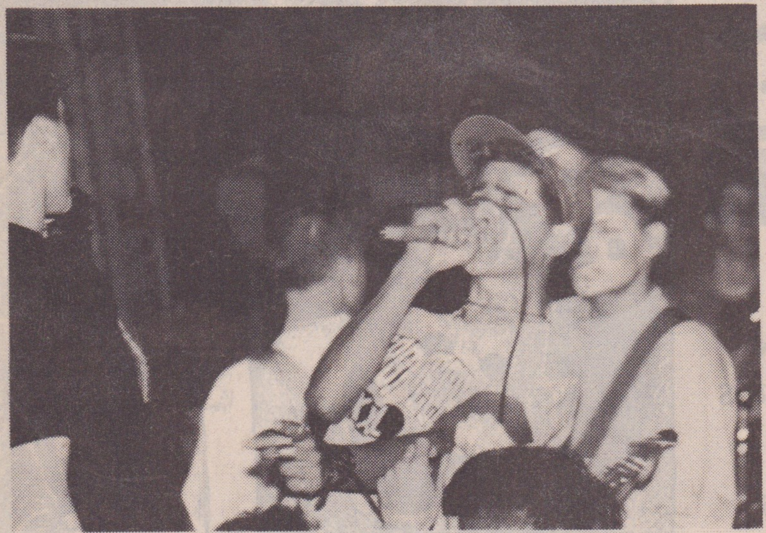

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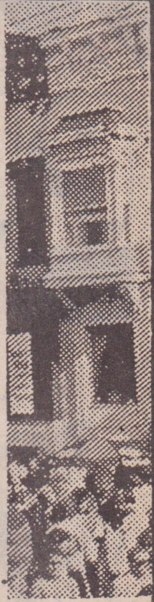

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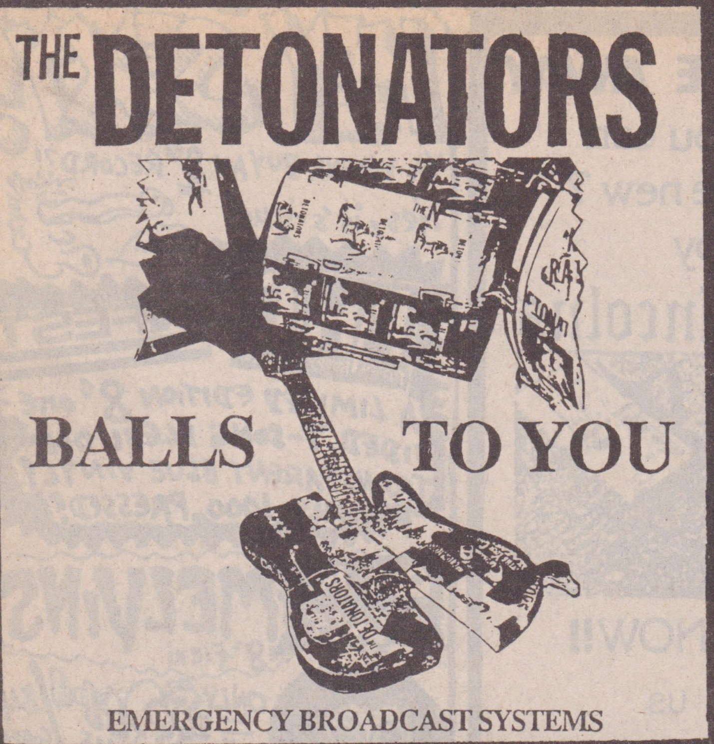

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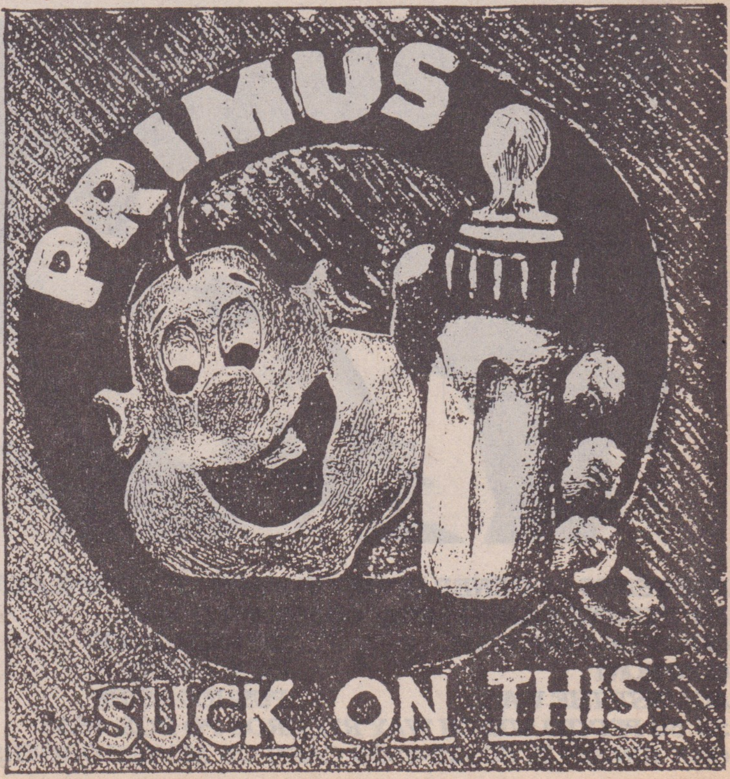

P.E.D. from Page 4 Col 1

form the lewd act. Then the CISPES braintrust came up with another one of their "special" stories about how PED videotaped the affair and showed it all over the place. Then CISPES conjured up the one about PED being racists who endorsed white supremacy. After a while CISPES actually started believing their little stories and started telling all their freinds about PED. Some people call this "The Big Lie Theory" which states that if you lie long enough and loud enough people will eventually believe you.

Anyway, about a week before the show Sam gets a call from RU With The Homeless saying that they were thinking about chucking PED off the show since there were all these pesky allegations of sexism and racism concerning them. Sam and I agreed to meet with RU With The Homeless, a student activism organization at Rutgers University, and explain ourselves. After the meeting, RU With The Homeless thanked us for coming down and explaining everything, and said that we shouldn't worry about being kicked off the bill.

We felt our years of involvement with the Middlesex Interfaith Partners With the Homeless and various other humanitarian organizations proved that we weren't sexist, racist, white-trash swine. Hell, PED is three fourths Jewish and have about as much in common with Skrewdriver as, oh..., Max RnR. Anyway, we thought the forces of good had beaten the forces of evil and we all went home secure in the knowledge that we were vindicated.

Boy were we stupid. We underestimated the tenacity of CISPES. We also underestimated the connections they had made over the years at Rutgers. They had friends in student government, the daily newspaper of Rutgers, and every leftist organization on campus you could name. Since RU With The Homeless refused to subscribe to "The Big Lie" CISPES decided to take matters into their own hands.

CISPES had pulled out all the stops. They used their influence to have funds taken away from RU With The Homeless, they had the school newspaper, The Targum, print lies and innuendos, they got a student senator to publilly rail PED as sexist and racist and they had also organized a protest to take place the day of the show, if it happened.

With all this shit coming down on what was supposed to be "Homelessness Awareness Week" the people at RU With The Homeless were having second thoughts about letting PED play. What they decided to do was convene a full staff meeting and vote on whether or not to let PED play. Sam and I were again invited to speak our piece, as were members of CISPES.

Well, for a second time Sam and I presented conclusive evidence that PED did not coerce Claudia into stripping, that PED were not racist and that PED had a long history of being involved with many different political organizations. We talked and talked and talked.

This crucifixion crap was wearing pretty thin and I for one was about ready to register Republican if the leftist community in New Brunswick was going to swallow lies and innuendo wholesale while ignoring basic facts. Anyway, RU With The Homeless voted 14 for letting PED play, 4 against, with 7 abstentions. Again PED was vindicated, and we were very grateful to the people of RU With The Homeless for having the courage to stand by us. Kicking us off the bill would have been the easiest move in the world and they opted not to.

But let me tell ya something kids. Don't ever buy the bullshit that you are entitled to self-determination. Don't ever fool yourself that you and your buddies are autonomous. Don't you dare convince yourself that telling the truth is the right thing to do, cause if enough people with enough will power hate your guts then you are gonna be a victim. Plain and simple. I'm not talking left-wing or right-wing, I'm talking about everyday life. Yeah, I bet you can just guess what happens next.

The day of the show rolls around. It's one of the few nice, sunny days our regions experienced in a while. I was looking forward to the protestors at the show. It's their right to protest, our right to play and it sure beat sitting around drinking beer with my buddies. In fact I was excited. This was the first time in years that I actually looked forward to an all-age HC show. I mean there was gonna be controversy, pathos, drama, and tension at this show. The word "dull" never entered my mind.

Anyway, Sam called me up and dropped the bomb.

"Hey Paul, guess what?"

"What Sam, I'm sleeping."

"Tonight's show is cancelled."

"You gotta be kidding."

He wasn't.

Turns out some undaunted memers of CISPES went to three deans at Rutgers and basically convinced the three that if PED played at Scott Hall, something tantamount to World War III would take place. The deans, fearing rampant destruction and having the school associated with a racist and sexist band, found some loophole and had the show cancelled.

The Big Lie had won and PED were effectively banned from playing any function at Rutgers, a university which half of PED attend.

So now it's the dawn of summer and I sit here in front of this computer reliving this mess. I stopped drinking beer after April 4th and became an avid gin and tonic man. A month after the cancelled benefit, which by the way would have raised a few thousand dollars to help combat homelessness in central New Jersey, I ran into two of the CISPES top guns at an outdoor spring fling the university was having. We all sat down and we tried, as best we could, to talk about what had happened. They said it was their duty to stop sexism at Rutgers. I said attacking PED is like kicking a wounded puppy. They said sexism, no matter by whom, should never be tolerated. I agreed somewhat.

While we were talking I heard the funky strains of one of the bands the school had contracted to play. The bass throbbed, the drum beat bounced and a few thousand kids were dancing to the deliciously sexy beat. While these two CISPES women lectured me about how sexism should be combated at all levels I heard the refrain from the funk song in the distance. It went like this...

"I want to party on your pussy, yeah, I want to party on your pussy" over and over and over...

Yea, the Red Hot Chili Peppers were going through their motions while these two CISPES women told me sexism must be stopped. And all I could think about, more than the hypocrisy inherent in everthing they did, more than the money RU With The Homeless never got, more than the grief Sam and I and PED endured, was how much I woulda really enjoyed having a big, icy Gin and Tonic in my hands.

D.C. from Page 1 Col 1

The service sector staffs the restaurants, hotels and other businesses which make life in the capital bearable for the officials. It is much like many capital cities in Central and South America where the slums are hidden from view behind a thin layer of respectable buildings, workplaces of the rich, so that dignitaries from other countries don't see the poverty that afflicts the majority of residents.

For years, until 1974, Congress directly ruled over DC, which was not allowed to have its own mayor or city government. Even now, Congress retains the "right" to veto any decision made by the DC city council. Until the end of the 1940s, black people working for the Federal government were legally ineligible for any job outside of custodial service. black workers had to use separate drinking fountains, cafeterias and restrooms. Until the 1960s and pressure from the Civil Rights movement, downtown department stores were allowed to prevent blacks from entering their establishments. Residents of the District were not allowed to vote in Presidential elections until 1964 and even today have no representation in Congress. Congress has used its veto power many times to overrule progressive laws passed by the DC city council since 1974, including the residency law that changed the composition of the previously all-white police and fire departments by requiring that these employees reside in the district.

The ruling class in general and more lately the Bush administration are seeking to smash the existence of the nominally independent city administration, as per by DC's black mayor Marion Barry, with constant "corruption" and "drug" investigations. Under the pretext of "fighting drugs," Bush, some of his advisers, and the Pentagon are actively considering occupying black working class neighborhoods with armed federal troops. On Koppel's show, the Drug Czar's mention of using National Guard troops was not well received. The Pentagon has already tentatively agreed to begin patrolling troublesome communities with special military helicopters complete with infra-red night-sight equipment. The plan is for Pentagon pilots, flying under cover of darkness, to coordinate raids with local and federal police.

While much emphasis is placed on the high murder rate in DC, little or no mention is made of the city having the highest rates of infant mortality and cancer mortality due to poverty and lack of adequate health care. Like the lady said on tv, nobody thought Hitler and the Nazis would sit down and plan to kill eleven million people. In the case of the District of Columbia, whether it is stated or not, the plan is effectively genocide.

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2000 demonstrate and then march through neighborhoods in S.F. after abortion ruling

SUPREME COURT SAYS KILL THE YOUNG BUT SAVE THE UNBORN

The US Supreme Court voted to "protect the rights of the unborn" and handed the "Right To Life" groups a victory by gutting the historic Roe Vs Wade decision. Of course, none of the right-to-lifers were seen protesting the same court's recent decision that the state may execute 16 year olds.

The decision puts the decision-making process back into the hands of the states and politicians, taking it away from the individuals and their doctors. This effectively means that most politicians will buckle under to organized pressure groups on the Right, and either eliminate abortion entirely or make it only available to the rich. The Supreme Court made it possible for states to prohibit public money or personnel taking part in abortions, even to the point of not being able to offer counseling that explains the abortion option. A few more liberal states may be able to maintain public abortion facilities, but in most areas the poor will no longer have that option nor have the luxury of travelling to another state for such an operation.

IF YOU DON'T SEE IT NOW, YOU NEVER FUCKING WILL....

FASCIST RIGHT TAKES OVER IN JUDICIAL COUP!!!!!

It is becoming increasingly evident that the most extreme right wing elements, a very small percentage of the total U.S. population, have taken over many sectors of the government by coup...a judicial coup. In recent weeks we have seen the Supreme Court declare war on women, despite the fact that an overwhelming majority of Americans favor the right to have an abortion. We have seen that same court declare that 16 years olds can be executed, putting the U.S. right up there with South Africa and China. And now we've seen a federal court give the green light to ultra self-righteous "patriots" and the secret government to do whatever they want in flaunting the laws that govern the rest of us.

The Ollie North case is a great example of this. Any regular Joe who was convicted of a crime even less critical than lying to Congress and subverting the Constitution, not to mention showing no remorse for doing that, would find his ass in stir for a long time. There was an article in the papers this week about a women who refused to tell a judge where her daughter was hidden (in a child custody case), and she was sentenced to jail for contempt of court. That was 2 years ago, and she's still behind bars! Or how about the leaders of the miner's wildcat strike in West Virginia recently, who were arrested for supporting the strike, and fined over $100,000 a day for as long as their members felt it necessary to continue striking. But Oliver North was given no jail time. In fact, the judge said that jailing him would only harden his "wrong"

views of the government, so therefore he should do no time---I'd like to see some judge do that to any ordinary citizen!!), was given 2 years probation, and fined $150,000. Ollie will make that much money on 3 nights of speaking engagements, not to mention all the donations he receives from "fans."

What the judge in this case has done is not to slap Ollie's wrist, but to open the door to all the extreme rightists that act in covert and illegal capacities (ranging from arms/drugs smuggling to death squad operations) by saying that as long as they wrap themselves in the flag they have little to fear. The excuse is that there are bigger fish to fry (but not the fat fish at the top), but in reality the judge has undone the precedent established by the U.S. at the Nurenburg post-World War II trials, where lower level officers shared the blame for their war crimes, that the "I was just obeying orders" routine just doesn't hang.

All of these rulings show that elements of the far right (or others feeling their coercion) are now in a position to undermine the Constitution through "legal means", and that little by little, through the fear campaigns about drugs, crime, or burning the flag, the U.S. will be made into a police state with two very different standards of justice: **one law for those who have the power, and another for us chumps that let them get away with it.**

Army Chief Hit on Head, Thrown in Sea

Associated Press

Valletta, Malta

A crowd of Socialist Party supporters hit the armed forces commander on the head with his ceremonial sword and pushed him into the sea during a Freedom Day parade yesterday.

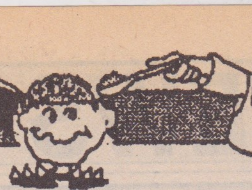
Authorities said Brigadier John Spiteri was taken to a hospital for treatment of minor injuries. Police made no arrests but dispersed the 200 protesters.

Prime Minister Eddie Fenech Adami said the incident on the Mediterranean island nation turned "a national holiday into a day of shame."

He canceled all the remaining official events for the holiday.

Witnesses said Spiteri was receiving the salute from the parade in the port of Vittoriosa when the crowd edged him toward the sea, struck him with his sword and shoved him into the water.

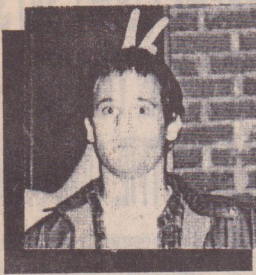
WHATS THE SCOOP?



By Alisa Schulman

This month's question:

What is your worst childhood memory?



Aaron, age 21, "nowhere" CA

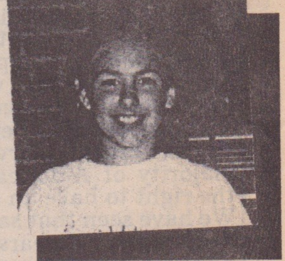
"I blew up a plastic model car with an M-80 and the old man next door ran out of the house yelling, and told me that I had caused his wife to have a heart attack. I felt really traumatized and the police came, but luckily the old woman didn't die."

Sarah, age 22, Kansas City, MO

"I was five and we were at the Nut Tree restaurant. I just started walking, and all of a sudden I was walking down this long road. It was getting dark, and I was all by myself and I ended up walking about three miles. I got to this gas station, and all the gas attendants were big, scary men. I was crying, and they found my parents."

Rabbit, age 21 or 12, Berkeley, CA

"I was crossing the street with Kevin Keckley, we had just ripped off the 7-Eleven on Solano Avenue...Kevin made it across the street, but when I saw all the cars coming I started crying, and I couldn't cross the street."



Christine, age 10, Millbrae, CA

"My brother told me that he put a frog down my throat at my baptism. I was upset and tried to tell everybody, but when I told them I had a frog in my throat they just thought I had a cold. I really thought there was a dead frog still in my body."

Brian Vermon, age 17, Chicago, IL

"Having to ask my parents to play in the driveway. I couldn't just go and do it, I had to ask them. For the most part, they let me."

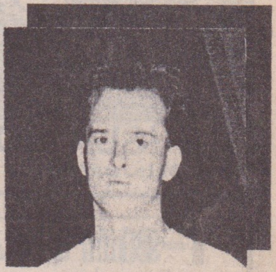
Justine, age 19, Arkansas

"Fighting with my sister about who gets to wear what, because I'm a twin. I would always win though, because I usually bought the clothes."

WHATS THE SCOOP?

Paul, age 22, Hayward, CA
"Getting spanked in the butt with a broom by a neighbor who said I was throwing rocks at her house when I really wasn't."

Jesse, age 20, East Bay
"Society making futile attempts to condition me. Doctors, televisior school, and their fucking goddamn rules. Naturally I rebelled and I live now to destroy society."



Kevin, age 22, Vallejo, CA
"I guess it was when I lost my mom in a hardware store. I just got really scared—I was about seven."

David, age "depends", San Francisco, CA
"There was this one time when I lit all my potato chips on fire. I was playing with matches when I was six or seven, and the entire bag, each one, went on fire. My father walked in just as that happened. I still have a scar on my eye—see?!"

Michelle, age 16, Redwood City, CA
"When my little toy car got run over by a real car. My mom backed right over it."

Mike, age 20, Nevada City
"Being stuck in the clothes dryer. I climbed in, and my sister turned it on."

Johnny Jughead, age 22, Chicago, IL
"Being left alone in the grocery store. I was holding my mom's hand and somehow we got separated, then I grabbed this other lady's hand. I looked up, and it wasn't my mom, and I was really scared."

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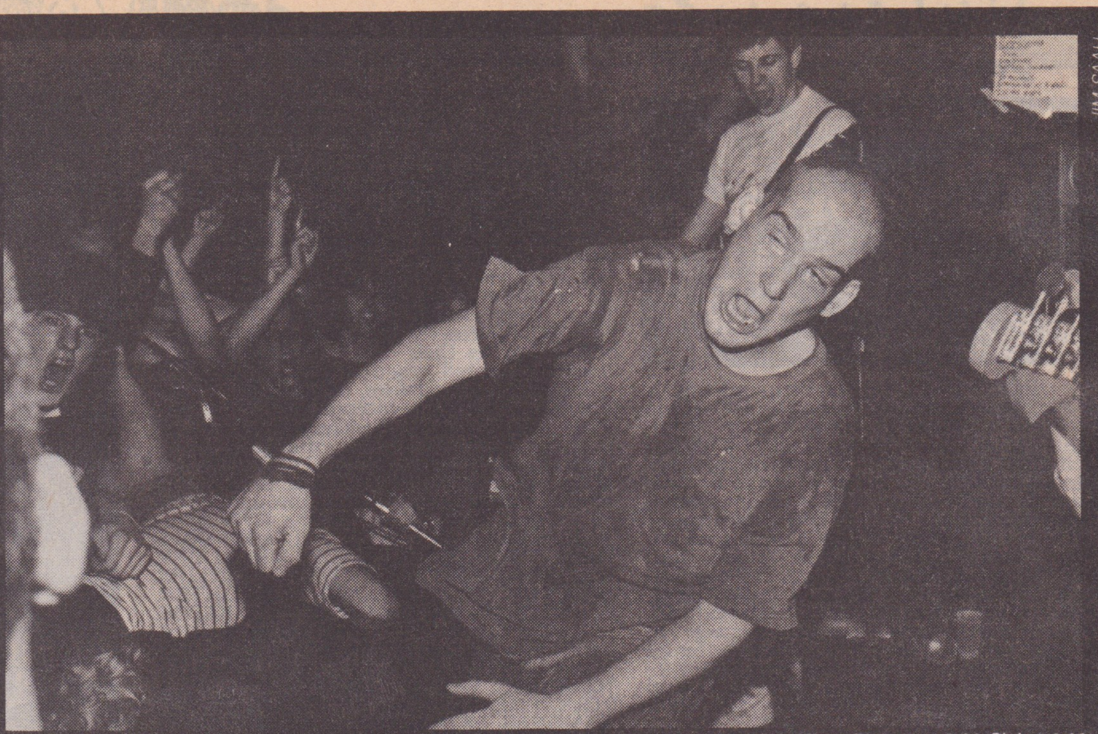

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Hello to everyone who can read this. I, for one, was very happy to read an S.F. scene report a few issues ago. It was written by two highly-reliable sources, and I must add that I felt their summation of local happenings painted a vivid picture: one which communicated to readers the diverse and perverse energy that makes the S.F. scene an inspiration to me and many others. I don't mean to sound boastful. Every scene "comes and goes" according to the amount of energy and work individuals contribute to its livelihood, and every scene has a uniqueness unto itself. This is common knowledge. The message I'm trying to convey is that the S.F. scene, for all its seemingly-narcissistic notions about itself, is at the same time a pretty O.K. and often-times fun place to be. I wouldn't say it if I didn't believe it.

What I will say is you're still pretty much bummin' if you are under 21 in S.F. and don't have a killer fake I.D. With the exception being The Klub Kommotion, which sports an 18 and over door-policy and just hosted a Food Not Bombs benefit featuring VICTIMS FAMILY, SWOLLEN BOSS TOAD, YEASTIE GIRLZ, SABOT and A SUBTLE PLAGUE, there are few venues that hold alternative music shows accessible to minors. Minors are admitted into The Stone and The Old Fillmore, but both spaces book primarily the larger alternative acts, and charge exorbitant door prices. Lipp's Underground, a trendy, after-hours, disco-type hang out has recently been holding 18 and over shows on Tuesdays and Thursdays. I'm not sure of this, but I think live music will only be happening there on Tuesdays now due to unstable booking and management decisions. There have been some cool shows going on at Lipp's. In the past two or three months the club has hosted STEVIE STILETTO and THE MICE (both transplants from Jacksonville, FL. and both kicking-ass, (the latter group now joined by guitarist Mark, ex-CATHEADS), VICTIMS FAMILY, OSGOOD SLAUGHTER, TRAGIC MULATTO, BUCK NAKED AND THE BARE-BOTTOMED BOYS, ACCOLADES, PINK FIX, SHIT HOWDY and many others. The cover at Lipp's is usually a modest three bucks, and the bands play downstairs in a creepy room with low-ceilings and pretty decent sound. I hope this club gets a motivational kick in the ass from somebody out there because it has great potential.

Of course the folks at the Gilman St., and likewise, the XCNTRCX crew booking The River Theatre in Guerneville continue to present quality all-ages shows featuring local acts and touring bands of all shapes and sizes. Some of the local acts who have grooved on bills held recently at these venues include PSYCHE'FUNKAPUS, OPERATION IVY, KAMALA AND THE KARNIVORES, NOFX, HOUSE OF WHEELS, NUISANCE, TRAGIC MULATTO, VICTIMS FAMILY, STONE KILLER, MR. LUCKY, STICKDOG, STEELPOLE BATHTUB, SHARKBAIT, BEDLAM ROVERS, LETHAL GOSPEL, DISCIPLES OF ED, SHIT HOWDY, SURROGATE BRAINS, SPECIAL FORCES, CAROLINER RAINBOW, NAKED LADY WRESTLERS, and SABOT. The above list is surely incomplete.

Nonetheless, I think even though most clubs within S.F. do restrict all-ages crowds, there are plenty of options available to the persistent and observant ones.

Now, getting back to home base there is the Covered Wagon Saloon, Chatterbox, Kennel Club, I-Beam, Paradise Lounge, Oasis, Nightbreak, Lipp's and Klub Kommotion, which all continue to book alternative-type acts of varying intensity. Your definition of what is intense naturally will apply. At the Covered Wagon there were WORLD OF POOH and HELL'S KITCHEN record-release parties. There also was a KPOO jukebox party with a reformed NO ALTERNATIVE, who ripped-up their originals and covered songs by Controllers, Negative Trend and U.K. Subs with mucho finesse and power. It was one of the best shows I've ever seen at the C/W, and opening acts JON THAXTON, GRATEFUL DEAD KENNEDYS and San Jose's LIFELINE all contributed to the fun. The next night, those kooky Iowan fellows in SONIC DISRUPTION (formerly SDT...the'T' for 'Theory' redundant as their 'Sonic Disruption' is a tried and tested practice) tore up the C/W with their in-your-face, erraticuirky punk mayhem, tastefully-interspersed with melodic guitars and vocals. These guys were all over the state, and Peter, the guitar-madman, handed out new SONIC DISRUPTION t-shirts, all one-of-a-kind designs, to the crowd of about 20 or so who stayed throughout the set. Other local bands at the C/W lately include DONNER PARTY, VOLTAGE, LOVE GODS, EVP, SWEET BABY, MR. LUCKY, G.T. JESUS AND THE CRAWLING ASYLUM, SERPENT I.D., OSGOOD SLAUGHTER, SONIC BRAINJAM and PSYCHE'FUNKAPUS.

The Chatterbox has been rocking recently to local sounds from HELL'S KITCHEN, MUD PUPPIES, CHRIST ON PARADE, NEUROSIS, WHITE TRASH DEBUTANTES, TOUCH ME HOOKER, MR. T EXPERIENCE, RAMONAS, PAPA WHEELIE, SENTIMENTAL BOOBS and STEELPOLE BATHTUB. The long-a-waited album by STEELPOLE BATHTUB is recorded and out on Boner Records so buy it when it comes out because it probably will rock.

Speaking of records, there are new pieces of vinyl from TRAGIC MULATTO (who just embarked on a U.S. tour), EYEBALL (posthumously), and MOOD SWING. NOFX just finished recording their 2nd L.P. which will be out on Epitaph Records sometime in June. Shortly thereafter they plan to tour the U.S. and Canada with SHIT HOWDY. STEVIE STILETTO also has an album recorded and it's hot! If you're a producer with brains, balls and bucks then contact them about a first pressing. I also have information that alludes to the fact that OSGOOD SLAUGHTER has laid down some heavy tracks and is seeking to press from the effort. Good luck to all of the above.

Anyway, The Kennel Club is still having some good shows on Tuesday nights for one dollar, while the I-Beam offers an identical deal the following night. The Paradise is getting a bit more cozy with alternative sounds following the opening of their new mainstage. KUSF jockey Germ is putting on shows there Sunday nights, I believe, so get in touch with him if you want to play there. The Nightbreak on Haight St. is a smaller club, and every time I've gone in there the people sitting around the bar and generally everybody in the place seemed real tense. Maybe it was my hair-do? I don't know. Some cool bands have been playing there however, and I note for those interested that SHORT DOGS GROW (just back from tour), LIMBOMANIACS and INDUSTRIAL RAINFOREST all gigged there recently. The Oasis is a pretty-spiffy nightclub in the SOMA area and every once in a while the raging show is booked there. The Oasis weathered a dual-assault a few weeks ago by OSGOOD SLAUGHTER and those warped-warriors from the Arctic Circle Gwar, who played just about every club I mentioned in this report, and killed thousands. I learned also that the nation's crack-supply is severely threatened with Gwar on the loose, and reports from the California Housing Authority claim a 98% decrease in drug-related activity around certain housing projects on or near the path of Gwar's west coast rampage. Hmmmmm.

Other news—A new club is booking bands in S.F., or so I hear. The place is called The El Rio and I believe it is located in the Mission district somewhere. THINKIN FELLERS UNION gigged there and said it was an O.K. place, so hopefully more alternative acts will be playing there in the future. Speaking of unions, the Shred of Dignity Skaters Union hoped to pull off another hit-and-run show under the Bay Bridge last month with

One Mutant hassling MC Dirk Dirksen at MUTANTS reunion show

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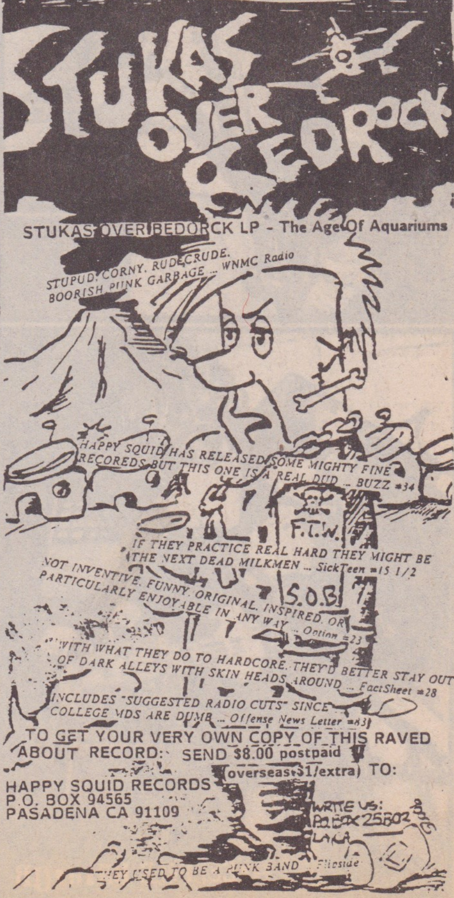

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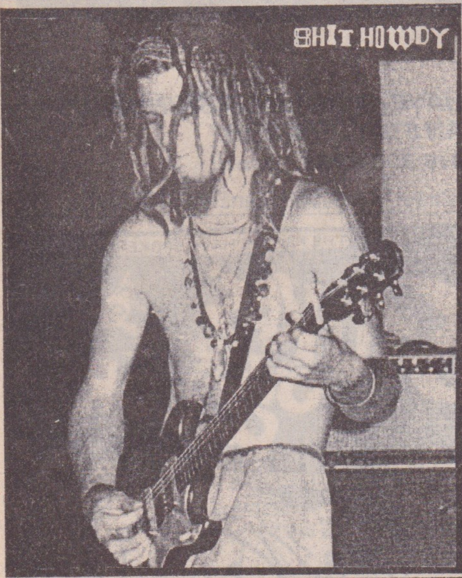
Scene reports

STEELPOLE BATHTUB and MUDWIMIN, but their plans were foiled by S.F.P.D. who were working overtime on a Sunday afternoon and couldn't find anything better to do than to



'hassle the punks'. The show was going to be moved to a warehouse on Shotwell St., but apparently, alert members of the S.F.P.D. overheard the address or followed the Shred of Dignity show-goers to the new location. They threatened to confiscate equipment and arrest people, or some bullshit like that, and eventually the show was cancelled. Fucken' cops. Homocore zine had a benefit at the Women's Building of S.F. with Fugazi playing.

Oh my, I don't know if I can contain myself for much longer. I also don't know how regularly I'll be able to compile an S.F. scene report for this splendid mag, but if I don't, I know someone will. If time permits, and I get a hankering, I'll send in brief updates and opinions on what the hell is going on in this creative city. Peace, Love, Fuck-off and beat it...Ken Howdy

P.S. Hate mail encouraged if legible and for the most part grammatically-sound. All other mail can go straight in the can with my blessing. Later.

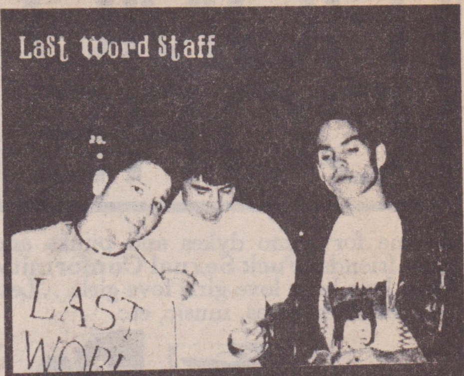
P.P.S. OP IVY just broke up. Jesse is leaving and the other 3 guys will be continuing together under a new name. They can still be reached though at PO Box 4596/ Berkeley, CA 94704.

Pics: Murray Bowles

Here in Berdo we really haven't had a good scene in about 3 or 4 years, most of the bands broke up and a lot of people feel they're too grown up now to be so called "punk" or in "the scene" anymore. Anyway, we have bands, but most of them are glam, death, fag metal rock stars who believe image is the most important thing...Yeah right, assholes!...The only real down to earth band we have is DINIED INNOCENTS who have been getting a good start after only forming a few months ago. They remind me a lot of old Ch-3 or Dr. Know. They're hot! A must see band!

I've been putting a zine out called Last Word, that's also been getting exposure. We have our third issue out now with a great in depth interview with SOCIAL DISTORTION's Mike Ness. Also chats with The Insain, GG Allin, and Hardcore 918V from East LA, who really rock, we're working on our 4th issue right now.

As for clubs, The Inland Empire really has no domain for the "underground", and with the old Grange Hall gone everyone heads for Spanky's Cafe in Riverside, CA, where a lot of great bands have been playing. The price isn't bad and if you like pizza and beer while watching live music, well, this is the place! They have shows every Friday and Saturday with all types of music ranging from old fashioned hardcore to ska, reggae, etc.



It's really fun, you must check it out!!

Also in the next couple months look for Last Word Productions, we'll be holding shows under that title while promoting our zine at the same time. So til next, see ya.

Last Word/ 4995 Alta Dr/ San Bernadino, CA 92407

Hello again, and welcome to another Texas scene report. There was a cool gig at the Apocolypse Monster Club featuring BARK HARD, SNOT, DRESDEN 45, and CONTOTSION SESSIONS. Also... Oops. Looks like I'm a bit behind the times. Ah, but those were the days, were they not? I remember when a fledgling band calling themselves D.R.I. were standing outside a Minor Threat concert trying to sell their 22 song 7" for 3 dollars. They asked Ian and the gang if they would buy one, and they said no, a 7" with 22 songs couldn't be that good. Now look at 'em. D.R.I. are the blockheads they used to condemn, and Ian's band Fugazi are playing Houston's Axiom this week. If anyone else wants to play the Axiom, the number is 1-713-224-1420. The Axiom also released an all-Houston compilation of groups who play there a lot. It's about one-thirds hardcore, plus a bunch of other stuff. It's 7 dollars ppd to: The Axiom/ 2524 McKinney/ Houston, TX 77003.

There's a new band in town. Goes by the name of U.Y.U.S. (UNITED YOUTH OF THE UNITED STATES). I know what you're thinking, but don't condemn them yet. They play pretty straightforward hardcore, but the lyrics aren't typical of most straight-edge type groups. They have an atheist song, for instance. Anyway, they have an LP out, and you can reach them at: U.Y.U.S./ PO Box 231472 / Houston, TX 77223.

DEAD HORSE have a new album out. Their first, as a matter of fact, and this thing is one monumentous slab o' vinyl. 16 songs, and not a one like the one before it. Get it at all costs. DEAD HORSE/ PO Box 262741/ Houston, TX 77207.

ANGKOR WAT, from Corpus Christi, also have their debut LP out. Look for it in record stores everywhere.

BAY OF PIGS have been festering around the Houston scene for a while now, and now they've changed their name to the BAYOU PIGS and have a new demo out. It's weird-core, if there is such a thing, and it has 7 songs on it, with different versions of the same songs on side two. You can write them care of Vinyl Edge/ 13171 Veterans Memorial Dr./ Houston, TX 77014.

DRESDEN 45 have an LP out called Paradise Lost. If early '80's thrash is for you, so is this. It has their first two 7"ers and a couple of extra tracks. Great lyrics from a

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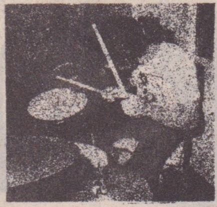

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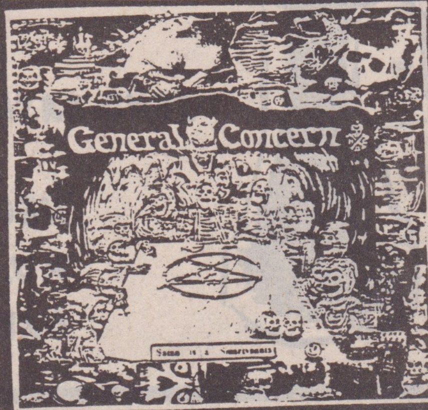

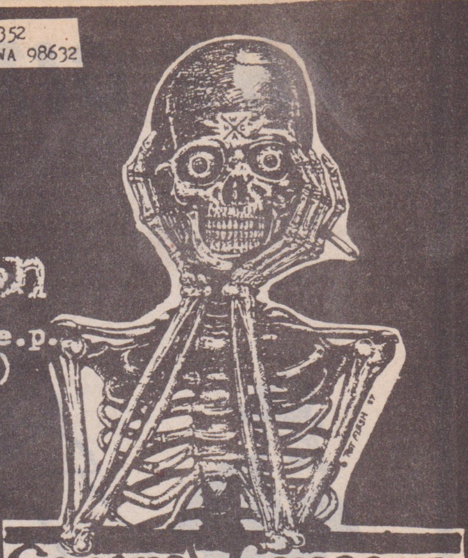

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I, THE JURY

I'm thru with tolerance, no more acceptance of your crimes. I don't care about your "freedom" cos your actions restrict mine, and the rights of those you step on every day, as you drag down all in your way as you slowly self decay. Smoking a cash crop, I don't care if you die but the animals tested - should they pay that price? Or those who are near who've not got a choice but to breathe second hand, smoke you create.

And what of those who are killed or maimed when you drink and drive as if it's a game, or the third world peasants forced to make your cocain - enslaved and impovrished for the choices you've made. To feed your weakness, ANOTHER VICE. To satisfy your hunger, you never think twice of the pain it causes others, you just talk about your "rights" as you eat the fleash from another that you denied life.

Freedom is not just a one way street - you've got no right to choose, when it gets in the way of others well being, their rights, their needs, to live free, in peace, in a sane society. And everything you do DOES get in the way of all that surrounds you, so don't even say that you harm only you and "It's your choice to make" cos a weak link in the chain, will break the whole thing.And that I can not tolerate - won't let you pull us all down the drain. I'm thru with looking the other way - it's fucking time to set things straight.

For too long you've been the one to dictate the way the rest of us live, and that's now gonna change if you wish to remain, then stay in your place cos you fuck up again, and I won't hesitate... To infringe on your "rights", to take them away - to be judge and jury and make you fucking pay for the crimes you commit day after day - cos only with you stopped will our lives be truly free!

ALSO:

S.E./vege bands are wanted for a straight edge/animal liberation oriented 7" comp. as are vegan recipes for a cookbook to accompany a Vegan Reich 7" titled Uncarved Tofu Block.

P.O. Box 490 / Laguna Beach, CA 92652 / USA

great band and a great bunch of guys. Get it. DRESDEN 45/ PO Box 66191/ Houston, TX 77006.

Another band has come to my attention who are pretty much unknown around here. Their name is SPLATTERIAH, and they play total grindcore to melt your brain. They have one rehearsal tape that I know of. The production's not too good but the music is. If the production bothers you that much then wait for the CD. SPLATTERIAH/ 1209 Egypt/ Houston, TX 77009.

The PAIN TEENS have a new tape out called King God, and it's definitely PAIN TEENS. Demented industrial noise. PAIN TEENS/ PO BOX 35709/ Houston, TX 77235-5709.

SOCIAL DECEIT have gone through an almost total line-up change. It seems most of the old members wanted a drug-free band, and the lead singer and guitarist didn't. They should have something out soon.

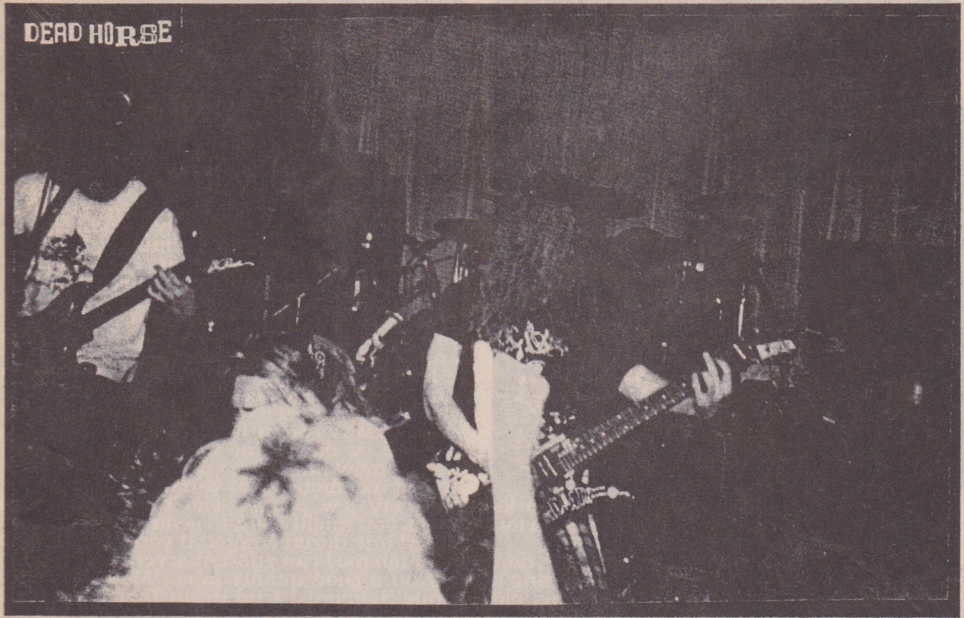
There's a cool 'zine down here called Sicko. I don't have it, but I know it has a ton of bands in it, both big and small, and its pretty thick, and comes in a variety of colors. Sicko/ PO Box 35709/ Houston, TX 77235-5709.

I am currently working on two international 'zines: one for hardcore and punk type stuffs, and one for grindcore and stenchcore type stuffs. Interested bands should send a short, informative biography on the band, complete with pics and graphics and a demo, record, tape, or whatever for review to: Jason Beck/ 603 Toby Ln/ Conroe, TX 77301. I would like to thank everyone who wrote, and anyone who wants to write: go for it.

Now: nasty stuff. The attacks by the city of Houston on the Axiom continue. Not being able to take it out by tripling the rent and such things, they're nitpicking. Wreckers stand by to tow away anyone they feel like for every stupid, sorry excuse they can come up with, and cops swarm to the place for every good show to harrass people. KPFT, Houston's only really cool radio station, is receiving flak for several of its shows. It goes into marathon this week. Hopefully, it can make enough money to combat the FCC and all the parents who want to sue it for exposing their kids to Fang and Venom. The FBI recently knocked on yours truly's door to talk to me about some things I've been putting on the outsides of my letters. Namely pictures from Fangoria magazine, stupid death metal type anti-Christian slogans, and names of bands. I like to decorate my letters and things for fun, but if I do it from now on, I can get up to 43 years in prison and a nice, huge fine. It's o.k. to write Guns-n-Roses and Madonna on your letters, but if you write Carcass and the Dead Kennedys, your congressman wants to lynch you.

Now for the really bad news: the Nazis are back in Houston with reinforcements. I wasn't sure whether I should put this in with my address, because these guys are dangerous, but fuck it. They've killed several gay people, and beat the shit out of several blacks. The biggest organization, called the N.S.S.H. (National Socialist Skinheads of Houston) have a neat little application form and everything. They run a clean organization, drawing new members every day. I managed to get the bastards' address in case anyone might like to write them (heh-heh): N.S.S.H./ PO Box 3751/ Humble, TX 77347.

Well, hope you enjoyed this report, it is only my second one. I'd like to close with the addresses of some cool record stores from down here you can order stuff from or visit while you're down: Vinyl Edge/ same address I gave as the BAYOU PIGS contact address. Hogwilde/ 1824 N. Main/ San Antonio, TX 78212. Sound Plus/ 1403 Westheimer/ Houston, TX 77006. Rabid Cat/ PO Box 49263/ Austin, TX 78765. Record stores: send me your catalogs. I order all the time.



CHICAGO, IL.

Part 1- Before this is started I must thank everybody who wrote to me after my last report. It's always nice to get feedback, even if its negative. If you're in a band and want to be mentioned just drop me a line, if you have a zine please send it. And now onto the news.

Seems like a lot of scene reports neglect to mention any political/social events, so I will. Two protests caught my attention the past week. Highland Park High School students held a pro-choice rally in which the students came out in favor of safe and legal abortions. A pro-life advocate tried to disrupt the event, but he was promptly wrapped in a "safe abortion's our right" banner. It is always great to see high school students speak out instead of just complaining. The other protest was the demonstration against Alfredo Chistiani's election victory in El Salvador. The people were blocking the enterence of the Kluczynski Federal Building which has ties with the Salvadorian government. 38 demonstrators were arrested.

Now it is time to get into the music..BOREDOM STRUCK are working on new material for a new release, whether its an EP or a tape is not decided yet. They are working on a new and more powerful sound. Their first tape is still availible for $3.00. You can get ahold of them at: 1338 Mill Creek/ Buffalo Grove, IL 60089.

THE SONARS called it quits, Bill is starting a new band called MIDWEST which features 3 ex members of DEAD STEELMILL.

FRIENDS OF BETTY's drummer now drums with SPONGE TUNNEL and Sponge Tunnel's drummer is now with GREEN, who by the way will be touring Europe soon.

Also headed towards the olde country is the DEFOLIANTS. They are supporting their album out on Germany's Angry Fish Records. In addition to their new album they will have a song in the movie "The Borrower" which should be out sometime in the fall. A person will be killed to the Defoliants song "Steakhouse".

BHANG REVIVAL will have a 7" EP out soon on their own label Snake Eye Records. They will tour the West Coast in August and will also do some shows in Minnesota. If you want band info you can write to them at: 3422 N. Lincoln/ Chicago, IL 60657.

G.G. ALLIN packed Medusas at $7.00 a

Scene reports

STRAIGHTJACKETBAZOOKA

head and gave a 20 minute set in the nude. G.G. has a new album on Homestead Records, it is called Suicide Sessions and features a reunion of the Scumfucs. G.G. will be doing an East Coast tour in late June then tour California with Chemical People.

Another band who'll be touring is I.D. UNDER. In July they will start a U.S. tour and also go into Canada. Rumor has it that they are recording new material, since they are unhappy with their current label Walkthrufyre it is uncertain as to how the new songs will be used. Doug their singer has a huge contact sheet and newsletter availible for free. Just call and leave your address, the number is (312)772-4545. You can also call that number for booking and band info.

Unfortunatly LURT SOMBOOMS FESTIVAL OF LOVE broke up due to difficulties finding practice space.

Noise-thrashers INTERNAL BLEEDING have a cassette which isn't to bad. You can get in touch with them by writing to: Richard Wiley/ 301 Birch/ Glenwood, IL 60425.

It looks like JOHNNY VOMIT is back, I'm not sure if they are still food-core or not, but their newest tape is a bit faster than before with the same silly and sexist lyrics. Fun tape if you don't take it to seriously. $3.50 ppd from: Box 503/ Dolton, IL 60419.

SCREECHING WEASEL are on tour and their new 7" EP should be out now. The ep will be $3.00 and t-shirts are $7.00. You can write to them in care of: Roadkill Records/ Box 37/ Prospect Heights, IL 60070.

BULLET 399 who hail from my hometown are working on a tape which will be called Blind (expiration) Date. They have a new and much better vocalist and may actually do a few shows this summer. Their sound is very raw punk with a little bit of stage antics thrown in for humor. Their tape might be on my label or a new label that is based out of Madison Wisconsin. For now you can get in touch with them in care of my address at the end of this report.

Alen and Russ of END RESULT are going into the studio to do the music for a new audio project. Vocals will be supplied by Joey the ex-editor of Aspect Magazine. Steve Albini will be producing the tape, as of yet their

NO EMPATHY

P: Gar Brandt

is no name for the group.

GROUP OF INDIVIDUALS have changed their sound from stray doggie core to what they are now-the masters of stray doggie preacher core. When they find a new drummer G.I. should start playing out again. You can purchase their benefit single from Underdog Records or directly from the band. The bands singer Mike has a free 'zine full of ads availible for 2 stamps, or you can send him a can or two of Alpo dog food which will be given to his dog or homeless dogs in the streets of Chicago. The single is $2.50 from: Mike Lazuka/ Box 528200/ Chicago, IL 60652 or from Underdog Records/ Box 14182/ Chicago, IL 60614.

NOT-US has new t-shirts availible for $14.00, you can get either the "poor-n-proud" or decaying man with "Not-Us" logo. They also have 3 stickers (different designs) for $1.00. Write to: Not-Us Headquarters/ Box 45/ Fox Lake, IL 60020.

BELLA COOLA is a band I know absolutely nothing about. All I can tell you is they have a tape availible for $2.00 or a trade tape. Their address is: 525 East End/ Hillside, IL 60162.

It looks like THE MISLED will get back together sometime soon. The only line-up difference will be the drummer. I hope it works out because they are a young band with a ton of potential.

BHANG REVIVAL

Dave Tainer the singer for the now defunct LEECHES is planning on starting a new band with a similar sound to his old band. In addition to the older punk sound their will be reggae added to the sound. The only change will be his new band will be little more light-hearted and a little less political.

Danny Sleeze of CERTAIN DEATH has a new tape of solo music. It is nothing like his bands music, it is sort of experimental music with some weird Casio keyboard insturmentation. Song titles include "Kids Can Be Nazis Too", "Miami Sleeze machine", and my fave song on the tape "I'm Such a Fuck-up". I wish I could describe it better, but it is a very weird tape. It is called For All My Friends Who Like Cheese and costs $5.00 or $2.00 and a blank 90 minute tape. Send any orders to: Certain Death/ Box 275/ Blue Island, IL 60406-0275.

Last report I slammed NO EMPATHY because I felt they sounded like a metal band. Marc of N.E. sent me a complaint letter which stated they never went metal and that scene reports should not express anybodies opinions-just facts. Almost anybody who has seen them in 1987 will disagree with Marc's statement about never going metal. They have also played the all metal Club Deaf shows, it is also kind of hard to take that statement seriously when he wears Slayer t-shirts. In that letter Marc also said he feels there is little difference between punk and metal—I disagree 100% with that! Instead of a retraction which Marc wanted I will say this: if you want to know what No Empathy sounds like go to one of their shows, do not take my word on it. I believe scene reports can include the writers opinions, but remember that writer may have a totally different set of music likes than you do. So when you read a review or report just remember that is one persons views.

Southern Illinois' POSTER CHILDREN will have a record out on Limited Potential Records. If you want info on other Limited Potential releases write to them at: 6653 N. Newgard #2W/ Chicago, IL 60626. Or call their hotline (312) 764

My last bit of news is that the ex-I.D. Under bassist Audrey is now in THE SEX KITTENS. In my opinion that is quite a downward move on her part, though not financialy.

The best 'zine around here since Aspect Mag is Rain. It has interviews with Sockeye, Images of Spirit, and a real long one with Buttercup. The 'zine has a real good layout and good reproduction. It cost $2.00 and the address is: Box 2460/ Chicago, IL 60690. The first issue of Word is out and it has Verbal Assault and Public Enemy interviews along with the usual 'zine stuff: Tad Keyes/ 2226 Farris Ct/ Rockford, IL 61108, it cost $1.00. Limited Potential Records has a 'zine which is 50 cents from their above address. The last 'zine I know of is the new issue of Lime Green Bulldozers which contains over 60 poetry works from people all over the country. If your into reading or writing poetry this 'zine is a must. Send 3 or 4 stamps or a cash donation to: Oyster Publications/ 723 N. Highland Ave./ Arlington Heights, IL 60004.

The last thing I would like to deal with is PeaceFest. During its first three years punk 'zines have given them pages and pages of free ads and many people involved in the punk scene have donated alot of their time and many local bands have played benifits for them. Now that the city of Chicago is funding them they have eliminated all but two punk bands from their 1989 line-up. Every year I went to PeaceFest it seemed as if half the audience was into punk. If you want next years schedule to have more punk bands you must let them know about it! Let them know how you feel, put pen to paper and send it to: Chicago Peace and Music Festival/ PO Box 477409/ Chicago, IL 60647-7409.

Well thats it for another report, I'll try to do one every two or three months. If your in a band or do a 'zine or have any kind of involvement in the scene send me a letter telling me about what you do. If your one of the very few people who buy compilation tapes you might want to send a SASE for my list of one dozen comps. If you order a tape through me I can guarentee very quick delivery on a good quality tape. My address is: Craig Blomquist-Cud Brain Tapes/ 48 Beck Road/ Lindenhurst, IL 60046.

Part 2- This month I'm comin' at ya from Hwy. 5 South, California. Having a lovely time, wish you were here. We were all mighty glad to be getting out of Chicago 'cause frankly it stinks and here are a few examples of what's been happening in the city of the walking dead. First off, we've got the Anti-Racist Action, a group of people(mostly skinheads) dedicated to stamping out racism in Chicago. A not half bad idea sez I, and I was surprised and glad to hear that they were sponsoring a show in Rogers Park to raise money for Hispanic AIDS victims. Now call me a pessimist but I figured that since this whole deal involved minorities, homos and skinheads that some kinda shit had to happen and I was right as pessimists usually are. Well, to fully explain what happened I'll have to introduce you to the two annoying little organizations that cause the feeble ruckus which occurred at the aforementioned gig. Ok, in one corner you have the big, bad, evil Nazis. The Nazis are tough, white and proud but for all their evil ways and general ickyness, they haven't been out fucking with people at shows for quite a long time, being content instead with staying home and reading Mein Kampf or whatever Nazis do in their spare time. In the other corner we have The Northside Crew. These are proud, working-class, American anti-racist kids. One of their favorite pasttimes is tagging the name

of their organization on walls just like the real gangs. They are young, proud, muscular and bald and take no poop whatsoever. Needless to say, these two groups do not get along very well. What follows is a compilation of the three different stories I heard about the events leading up to the A.R.A. show. Apparently a Nazi kid from the Northwest suburbs was overheard babbling some crazy shit about race mixing, referring specifically to a certain black skinhead and his white girlfriend. Now the black guy didn't give a fuck because talk is talk, but The Northside Crew decided to pile into a couple of cars and go to this Nazis house to teach him a lesson. Unfortunately, they learned a lesson about harassing people with guns. So a few days later at the annual "punk picnic" on the beach some Nazis who had driven up from Dallas showed up to announce that they were going to kill someone at the A.R.A. show. At this point I called Corky from A.R.A. to find out what was really going on 'cause the rumors I was hearing were getting more and more ridiculous. He told me that the whole thing was getting blown out of proportion, that the cops would be there and that there would be no chance of some big time rumble happening. Ok, so to get to my point, there is no point because nothing happened except some people getting arrested for carrying weapons and opposing skinhead groups nyeah-nyeahing each other. But as I said before, the Nazis have not been out fucking with people in a long time and now that they are, you have people like The Northside Crew with their tough guy attitudes and big mouths to thank. One other interesting sidenote before I quit for lunch-I read in Out Of Control fanzine that some kids were walking down the street when they ran into a member of The Northside Crew who had what appeared to be blood dripping from his mouth and who claimed that he had just been jumped by Nazis. But upon closer examination it was found that the red blood was in reality red paint, but at least we know someone in Chicago can give Mort Downey a run for his money. Ben Weasel

Cleveland-Hello, it's me Mike from Restore Magazine here for my second scene report ever. There's always a lot happening here in Cleveland so I'm planning to write a monthly report to keep up-to-date. My scene reports are for anyone who wants to trade a contribution, a tape, or even just some stickers or something like that. I don't care who prints it—the more publicity the better. Well, here's my spoo.

In local news: THE SPUDMONSTERS vocalist, John Keener, is supposedly leaving, from what I heard. He may have made his last performance at the show May 2. They are also auditioning a lead guitarist to replace Jerry Bizon, but I haven't got a name yet. I think Bizon went to CIVIL DISOBEDIENCE...Don Fose, formerly of PARALYZER, and Scott, formerly of CIVIL DISOBEDIENCE are trying to form a band together. PARALYZER broke up a while ago, but CIVIL DISOBEDIENCE is supposedly still together, even though they haven't been heard from much lately...Rumors are going around that local metal band TERROR, may cut a deal with Combat...I read somewhere that KNIFEDANCE has a show scheduled in Pittsburgh. They were back home in Cleveland for a while...FALSE HOPE keeps plugging away. They opened the festivities at the "Mayday Monster Mosh II" and are supposedly planning to go in the studio to make their second tape...Stella "thrash queen" Cultrona has been doing a lot for the Cleveland Scene and I think she deserves some recognition. Her radio show airs 2-5 pm. Mondays on 91.1 fm, WRUW. She does a lot to help touring bands, promoters, and magazines (mine included). She also writes a Cleveland report in the Wild Rag. Well, that's all I have for now. Anything I left out I either forgot or (more likely) haven't heard about, so drop me a line. If you would like to contribute to Restore, buy a copy ($.50 ppd.), or just write and tell me what is happening, or just to tell me what a great report I wrote, write to: Mike Thain/ 621 Bassett Rd/ Bay Village, OH 44140.

Here's a list of addresses so you can contact some Cleveland scenemakers: CIVIL DISOBEDIENCE c/o Steve O'Bannon/ 17611 Allein Ave/ Cleveland, OH 44111. Heavy Metal Demolition/ PO Box 31029/ Independence, OH 44131. Stella Cultrona/ 5218 Theodore St/ Maple Hts. OH 44137. THE SPUDMONSTERS/ 13383 Madison Ave/ Lakewood, OH 44304. FALSE HOPE/ 3272 Euclid Hts. Blvd/ Cleveland, OH 44118.

NE Ohio-Here's the latest news about the area in which I live. Possibly the crappiest place to live on the face of this planet—NE Ohio. A new local record will be coming out within a month. SOCKEYE will be releasing a split 7" with South Carolina's That Cheezy Sensation. It will have four great SOCKEYE tunes on it as well as 8 from That Cheezy Sensation. DOG WILL HUNT from Hudson, OH will be releasing a second cassette soon. Their first, Men Who Sing While They Work, is quite a monumental tape. It brings back the garage days of Kent, OH and comes highly recommended by this reporter. VOLKSWHALE is a band which just came into being although the idea for it had been around for years. They do a warped sort of "dance" music which is maddening yet enjoyable. Their tape should be out within about 2 weeks. I'm sort of guessing on this one, but from what I have observed, longtime Kent band, MANNEQUIN ODD may soon be out with their cassette, but no kind of confirmation can be made on that as of now. THIRD PLANE has released its second cassette, Yelling. It is a 90 minute tape jammed full of new musical ideas that will challenge, confuse and mezmerize. And, as always, COLONEL TOM AND THE EPSTEIN BROTHERS are continuing to put out more and more tapes of "psychedelic music that doesn't suck".

Clubs in the area once again are closing their doors. JB's is now only open on the weekends and will close down for the summer in June. Over in Akron, The Bauhaus may also close down. It will be closed at least for a few weeks while the owner is away and probably permanently because no one in his or her right mind would want to work for ten bucks a night. The last two shows, possibly of all time, were held this week. On Tuesday, the end of an era was marked by the last ever show in this area by THIRD PLANE. They will soon move out to sunny California, leaving this area yet a bit more empty. It was an excellent show with their alter-egos, JOEY GLITZ AND THE GLAMRODS and THE FLUFF

CHICKS also showing up. Quite a show to round out their stay here in our area. On Thursday, the Mr. T Experience came to The Bauhaus and put on a show with SOCKEYE. The two bands seemed to really connect and Mr. T Experience even did an encore by doing one of SOCKEYE's songs with SOCKEYE lead singer, Dave, doing the vocals. Actually, it's a cover of Foghat's "Slow Ride" with the lyrics changed around to make the new tune called, "Don't Fuck with Foghat". A good time was had by all and Mr. T Experience actually made enough money to make it to their next stop.

Despite these closings, there remains one place a little further away for the bands to do their thing. In Berea, a skatepark has opened its doors. Kids can come in and get on their little skateboards and putz around while bands play. In a couple weeks, a punk rock festival of sorts is being held there. 12 bands will play all day and all night, including such notables as SOCKEYE, MANNEQUIN ODD, PINK HOLES (who may have cancelled), HYPER AS HELL, who have also released a tape called, Primer At This End, DOES IT MATTER, the local metal godz, CONFRONT, big fucking joke straightedge band, 2 WIDE 4 LIPPS, who have that excellent e.p. out, OUTFACE, another putzy s.e. band, I think,

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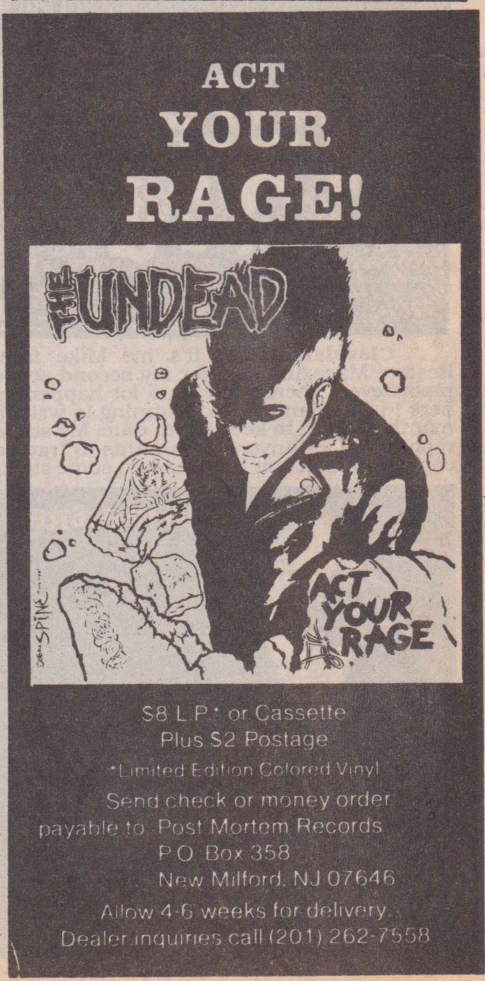
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FALSE HOPE, big crappy band and a couple others that I can't remember. Should be a lot of fun, I think.

It looks like the out-of-town bands have wised up and started to stay away from the area. Lately, Mr. T Experience and just a couple others have come around. The Accused played up in Cleveland with FALSE HOPE, but I didn't go cuz I wanted to go to the ball game. Also, a couple weeks ago, Nine Pound Hammer from Lexington, KY stopped in at JB's and did a great show with locals, SOCKEYE and HYPER AS HELL. There was a pretty good crowd, but the guys in Nine Pound Hammer were a little disappointed in the crowd, who, as usual, sat around and did nothing but look stupid. Soon, SNFU will play and from what I hear Youth Of Today (big fucking deal) and Bad Brains will also come by real soon.

Up in Cleveland also there are a few new releases. HOME AND GARDEN recently put out another single. For those of you who don't know, HOME AND GARDEN includes Scott Krausse who was formerly (presently) in Pere Ubu. PLAIN WHITE TOAST also did a single that I've seen at various stores and PRISONSHAKE seems to do a new 7" just about every week or two. THE VIVIANS are a spinoff of HOME AND GARDEN with their bass player pulling down duties in both. SOSUMI has also been playing around and about regularly and from what I understand, Mark Edwards is presently recording the new MY DAD IS DEAD release. He has been a little scarce, but I did notice that he'll be playing out again in the area soon.

Well, there are a couple of cool zines around. Murtaugh is a zine named after former Pirates manager Danny Murtaugh. It is a meaty jumble of interviews, reviews and fun. The most recent issue has an interview with Blue from Pennsylvania and the next will include an interview with locals, SOCKEYE. The other good zine around here is called Ear Of Corn. The next issue due out of this one will have five band interviews including Mr. T Experience. Also of importance around here is a recent storybook out of Kent. It is called Cows Go Moo by Kent resident Mulvane S. Winfield. It's a strange story about a cow uprising. That's about all I can reveal about that one. You'll just have to read it yourself. Soon, he will be doing his own comic book. I can't wait!

That's about it sadly, so here's some addresses: SOCKEYE/ PO Box 2143/ Stow, OH 44224. DOG WILL HUNT/ 1600 Groton Dr./ Hudson, OH 44236. VOLKSWHALE/ PO Box 2143/ Stow, OH 44224. THIRD PLANE c/o Wendy S. Duke/ PO Box 80083/ Akron, OH 44308. COLONEL TOM AND THE EPSTEIN BROTHERS/ PO Box 257/ Kent, OH 44240. 2 WIDE 4 LIPPS c/o Say Dude Pipe It Music/ 425# Fairchild/ Kent, OH 44240. Murtaugh zine/ 1600 Groton Dr./ Hudson, ~~OH 44236~~. Ear Of Corn zine/ PO Box 2143/ Stow, OH ~~44224~~. Mulvane S. Winfield c/o Monk In A Cell/ PO Box 3196/ Kent, OH 44240. That's all for now, Fuck It. Dave.

What? A New Hampshire scene report GG Allin didn't write! Punk's not dead, just in hibernation all winter. Despite the thrivin metropolis of Dover and its sure punks do survive. The biggest and oldest band in N.H. is the MURDERERS, a bunch of pirating guys who go down with the ship. Their noisy distortion hardcore sound has been around the area since "before you had sperm" says

Larvae, the MURDERERS' singer. (Yes Tucson—he's still alive and kicking harder than ever). Bob the bass player started the band the day the Pope got shot. Gary the guitarist has been in the band almost from the start, and Roger the drummer is the newest member. Their tour with the king of scum GG ALLIN ended with GG in jail after a six day walk of destruction and no shows—but they were mentioned along with photos of their doings on the Morton Downey Jr. show. Keep your eyes open for the MURDERERS album—it will be out this summer. There's a handful of new bands around, too. PARTY—a death rock influenced band with a touch of new wave; the BRUISERS is N.H.'s Oi band; OUTLAW POVERTY sounds more drunk and messed up than the early Germs, and 3rd SHIFT AT BELSEN is a holocaustic thrash noise band. SUCKDOG just released an album Drugs Are Nice, a bunch of people having fun. Believe me, you don't want to miss out. Spring is here and the local redneck chicks are squeezing into their bikinis so we decided to get the spirit and write the long overdue scene report. If you'd like a SUCKDOG album, MURDERERS tape, any info on the rest of N.H.'s bands, or the upcoming fanzine, write to Helen Suckpuppy and Sondra at 24 Dover St/ Dover, NH 03820.

Ok, this is my first scene report, but I decided to write one because there are a lot of great hardcore bnads out here that aren't getting any coverage at all. So, here goes...

First off, I'm organizing a compilation cassette of Massachusetts - only hardcore bands. If there are any bands that I haven't contacted (or bands that I have contacted, but haven't written back to me) please get in touch and send some material. You can mail it to me at the address at the end of this report. I'm trying to put the tape out by summer, and it's all non-profit, so if you're out there please lend your support!

THE SPEED WEENIES are back together again with half of their original line up. Their singer Jeff (ex-KILSLUG) turns into a madman when they play. These guys play ass-kickin' frantic thrash. They're a great band to see live and they've been playing out the The Rat and other places. Go and support these guys!

HEARING IMPAIRED are a pretty decent hardcore/thrash band with metal-ish overtones. They just replaced one of their guitarists and they've had a tape out for a while. You can get a copy of their 6-song demo by sending 5 bucks to: HEARING IMPAIRED/ PO Box 575/ Dralut, MA 01826.

WISHFUL THINKING now have a 7" called Rise To Surprise out on Community Chest Records. G-MAN and ANAL FIST both have demos on Community Chest Records also. A compilation 7" of Western MA bands is also going to be released on CCR. The WISHFUL THINKING 7" EP is $3.50, and the demos are $3.00 each to: Community Chest Records/ PO Box 990/ Southwick, MA 01077.

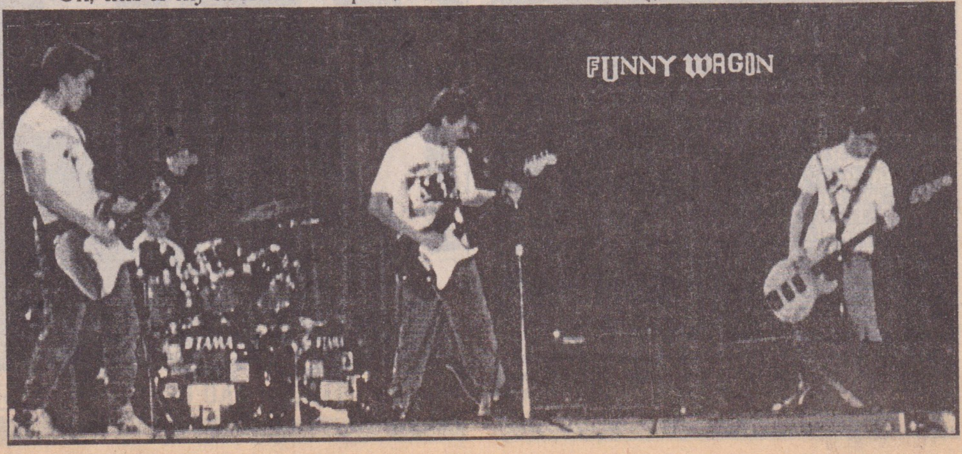
SMARTBOMB will be very busy in the near future. They will be recording 7 songs for a new 7" in June. Then they'll have 4 or 5 songs on a split 7" with the UNDECIDED (from Dartmouth). They'll be on tour in July, and when they return, a new 7" will be coming out in August, then another 3 song single for October. Write to them at: SMARTBOMB c/o Mike Harvey/ 28 McClure Pl/ Fall River, MA 02720.

THE FREEZE have supposedly broken up, but I've been told that they are playing out again. Will someone from this band please contact me and tell me what's going on? It would be a shame for these guys to stay broken up because they're one of the best bands to come out of MA! Bummer.

ANGRY YOUTH are a good new band from my town that play snotty punk. Much of their lyrics deal with sex and anger. They're pretty sloppy, but with time and practice they could turn into a really great band. They're looking for a replacement drummer now. Any takers in the area?

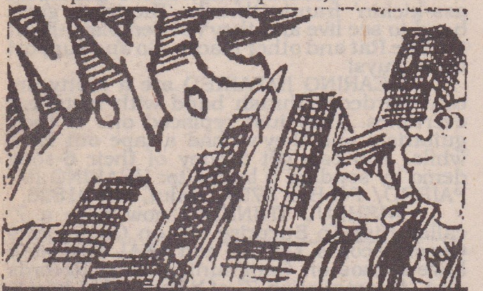
My side project band, SOUR, will be recording some songs for our first demo in June. I doubt it will go much further though. We play pop-punk with punch, kind of like early Descendents style. You can reach SOUR at my address (below).

Now, last but not least...FUNNY WAGON. We released our first demo in October of last year and that's sold out. Since that tape we had a parting of ways with our singer, Chris (he's now in a synth-pop band). That moved me to guitar and vocals, then we added a 2nd guitarist named Keith. We're



busily preparing for our next release, which we are recording in late June. It will be a 23 song cassette-only LP and it should be available in early July. It's going to be called No School Today, with cover art done by our bassist, Scott. It will be on high quality chrome tape, including a sticker and printed (not xeroxed) covers and lyric sheets. It'll be about half an hour long and cost about 4 or 5 dollars. You can write to FUNNY WAGON at my address below.

Well, that's it for now. Again, bands, please contribute for the Massachusetts hardcore comp. tape. Thanks and take care! Matt Kattman/ 49 Grove St/ Holliston, MA 01746. Or call (508)429-7078 (no later than 11:00 pm. eastern time please).



Yes, this is Mike Bullshit, with a NYC scene report. Where to start? The ABSOLUTION 7" EP is out, but they got a new rhythm section and John might be moving, so...? Anyway, COLLAPSE broke up, which sucks, cos they were great. EP? Who knows? BREAKDOWN (NY) are putting out a 7" EP on a label from Long Island. SICK OF IT ALL played 8 shows with Exodus (not a joke or misprint) and their LP is due anytime - 20 songs. PRESSURE RELEASE broke up, but their 7" EP is coming out on some CA label. I think CFA is breaking up again. SFA got a second guitarist, finally, and is doing a lot of shows in July - recording LP in August? Javier left OUR GANG, who now have 1 guitarist - no news on their 7" EP. Bill, who put out the NYC - Where The Wild Things Are LP on his label, Black-Out Records, should have 7" EP by UPPER CUT and KRAKDOWN sometime soon. Heard a test press of the BAD TRIP 7" EP from Long Island. NORMAN BATES AND THE SHOWERHEADS, from my hometown of QV, are doing a LP. STILL BORN are back and have a new demo out, which is pretty rockin'. ALL FOR ONE 7" EP is out - only 500. GORILLA BISCUITS are touring US in July and Europe in August. LP should be out any time now (finally). THE UNDERDOG LP is out on Caroline. OUTBURST headlining at CB's! Got a demo from INCIPIENT DOSE from Peekskill - kinda eh, truthfully. Strange vocals (spoken!!). MISSING FOUNDATION played a show at Tompkins Square Park and I hear they're moving to Europe.

Bob Z is doing shows with acoustic guitar and having another benefit in his never-ending battle against the garbage cops. Ralph of Squat or Rat (Rent or Rat, Ralph?) Productions put on a decent benefit at the Rapp Arts Center, for squatters. The band WINTER played, who're okay - kinda Carnivore/Venom-ish, but in a peace punk mode. JUDGE is touring the US and Europe, so Schism house is giving up its Brooklyn lease. Gavin is moving. SHEER TERROR LP is out on a German label. New band: BORN AGAINST, featuring Adam and Neil from LIFE'S BLOOD, George from THE ABUSED and Sam (ex-Plain Truth fanzine) on vocals. Sam's working on a 7" compilation with SHEER TERROR, NAUSEA, ABSOLUTION and LIFE'S BLOOD. RAW DEAL is changing their name (KILLING TIME) due to another band having complete worldwide copyright of that name.

The IN YOUR FACE 7" EP might be out, but I don't like their song "The Faggot Stomp" (which is "about the spread of AIDS" - direct quote), so they can shove the record up their ass. Speaking of homophobia, rumors have it that Mr. Heterosexual rights himself might be rejoining the Bad Brains. Positive Masculine Attitude, dude. Oh yeah, new CRO-MAGS LP is out, too. Haven't heard it yet.

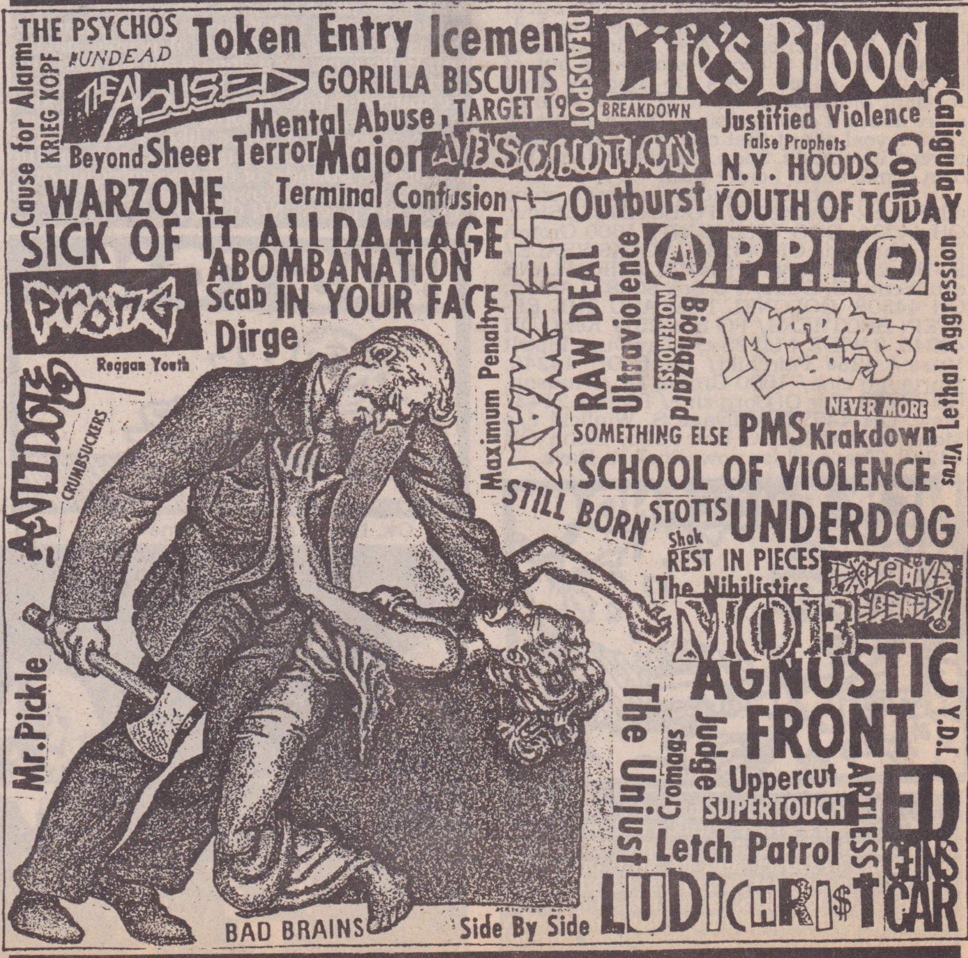
Shows still go down at CB's every week and some matinees at the Pyramid have been happening. Tuesday nights at the Pyramid has more "alternative" bands like LAUGHING HYENAS, SURGERY, PRONG, SLOTHE, etc. Gaum's probably putting on some matinees at the ABC No-Rio on Rivington St. A lot of ska shows have been happening, so you know you've got a lot of smiling SHARP skins. So, life is basically ok.

I've got a new band, GO!, with Ron (also ex-SFA) and Aaron on guitar. I play bass and sing. Our 13-song demo is $3 ppd to the address at the end of this. As a note, we have a song called "Section 28", which is probably the 1st NYHC song pro-gay and lesbian rights. Anyway, Bullshit Monthly #19 or #20 are $1 ppd for both, and go more in-depth on scene happenings, bullshit and gossip. The address is: BSM/GO! or Mike BS/ 175 5th Ave., Box # 2589/ NY, NY 10010.

P.S. - I forgot: TOKEN ENTRY are back and playing out a bit with a new guitarist and bassist. Just Lies zine #1 out soon. Last Daze zine #3 out soon. It's great, send $1 to Gina/ 419 Van Sicle Ave/ Brooklyn, NY 11207. Loaded Questions #1 is 50 cents ppd and pretty good: c/o Jonathon Hiltz/ 421 Elm St/ Westfield, NJ 07090. The Village Noize #7 is out and it's...progressing, take that as you will. It's $2 ppd (US - $3 elsewhere) 48-54 213th St/ Bayside, NY 11364. In Memory Of #2 is also 50¢ ppd with a Ray Cappo interview from 12/86 and lots stuff: c/o Dave Koenig/ 200 E. Prince St., Apt. #1B/ Linden, NJ. Right Trash #2 out, $1.50 ppd to Rich Trash/ 20-21 Utopia Parkway/ Whitestone, NY 11357 (w/ Fugazi, TOKEN ENTRY, NAUSEA, ABOMBANATION - who lost their singer, by the way, and BUG-OUT SOCIETY). Well, bye all. Take it easy,
Mike Bullshit.

Hello kiddies. This is Crash and my scene report that I'm doing because of divine right (and the fact that no one else has done one in about five issues). As for local goings on, there isn't SHIT happening. Since Rob Lowe got screwed on camera down here, all the T.V. stations are having a ball showing the footage- I just hate those pesky black spots that cover up all the good stuff. Some people from PETA did a demo at Avon Cosmetics, and all the papers were covering it. Also, a local newspaper out in Gwinnett Co. (the 'burbs) did this article on how bad our youth are today and exposing the "dangers" of slamming and telling how all skins are nazis and other shit like that. Needless to say, it got a whole bunch of people pissed...

Enough of the crap, here's the zine scene. There's Soma, which does art, fiction, poetry, atheist stuff, music, etc. Issue no. Addiction is $2 ppd from Thomas/ Ga Tech PO Box 35526/ Atlanta, GA 30332. What's What does mostly reviews and interviews, like with the Toll, Ramones, 7 Seconds, etc. which are in #9 available for $1 ppd from Marc/ 350 Cannady Ct/ Atlanta, GA 30350. Decontrol, which covers mostly Atlanta bands, has a new issue out, # -1/2 for 25¢ ppd from



Scene reports

Spencer Sunshine/ 205 Dogwood Dr/ Lawrenceville, GA 30245. It's a bitchin' one to say the least.

Bands- and we've got quite a few. AFTER WORDS has an album coming out on Sammich in late July or August and is departing for an East Coast tour soon. They play melodic hardcore, as do NOW OR NEVER (who will be breaking up for the summer while two of the members go to South Africa as missionaries). DRILL recently broke up, along with IDENTITY CRISIS and DISTEMPER, which might get an album out anyway. DEAD ELVIS are still scheming on a release, the latest word is that it's to be a 7". The CROOKS, a new hardcore band from Duluth, GA, have a demo out and are preparing to record a new one. They absolutely rip, check 'em out. O.C.B., who do old style hardcore, and preparing to do a new tape but still have their old one, Die Trying, for sale for $5 ppd from the address listed below. SABOTORTOISE, the self-proclaimed "kings of silly rock", have a new tape out called What I Am Today. I couldn't even start to describe this band, but their tape is $6 ppd, so give it a listen and see what you think. CLINICALLY INSANE (Oi/punk), INTEGRITY (straight-edge hardcore), and GROUND WORK (powerful melodic hardcore) are some new bands on the scene to be checked out. The GRINDERS, who I guess might be called a funky Henry Rollins, have a bitching demo out. I'm not sure if it's for sale or not, though. Other bands I should mention: ANTI-HEROS (whose reputation precedes them), MOONSTOMP and PRIDE (oi music), ANIMOSITY, CYANIDE and GHOST STORY (all thrash bands who are making some noise), KICKER BOYS (who have an album out now), KINETIC DISSENT (the band that never gigs), ARGONNE FOREST (metal) and the STICKMEN and JUMPSTART (for the last two, your guess is as good as mine). Well, it's time for me to go; sorry about the lack of pictures, and you can contact me through Decontrol. Crash.

AFTER WORDS/ 3737 Peachtree Rd NE #A-2/ Atlanta, GA 30319... ANIMOSITY/ Box 235/ Smyrna, GA 30060... ARGONNE FOREST/ 1112 Clay St., Box 9332/ Marietta. GA 30068... ANTI-HEROS/ Box 30944/ Atlanta, GA 30332... CROOKS/ Box 321/ Dacula, GA 30211... DEAD ELVIS/ Box 8764/ Atlanta, GA 30306-0764... GHOST STORY/ 2877 Hillwood Terrace #8/ Atlanta, GA 30319... GRINDERS/ Box 920203/ Norcross, GA 30092... JUMPSTART/ 4948 Buckline/ Atlanta, GA 30338... KICKER BOYS/ 8690 5th Green/ Atlanta, GA 30350... KINETIC DISSENT/ Box 224/ Avondale Est, GA 30002... MOONSTOMP/ 717 Kalb St/ Atlanta, GA 30312... NOW OR NEVER/ 4899 Vermack Rd/ Dunwoody, GA 30338... O.C.B./ 1903 Curtis Dr #10/ Atlanta, GA 30319... PRIDE/ 259 Matthews Av/ Atlanta, GA 30307... SABOTORTOISE/ Box 1513/ Atlanta, GA 30080... STICKMEN/ 3410 Wynnton Dr/ Atlanta, GA 30319.

P. Jennifer Barratt

Toronto—With the summer, things have started to pick up and there is lots to tell. So let's pick up where we last left off. A new club called the Apocalypse is doing show now and for any out-of-towners they are located at 750 College St. The Siboney Club is doing the occasional show which will draw large crowds. My special apologies go out to hard working people at the Slither Club. I forgot to mention them in the last report, but they have been the most committed to putting on cheap all ages shows for the alternative scene. Booking for the Slither can be done through Ian at (416)364-0605. Otherwise try giving Shawn Mac Donald a buzz for promotion in this city. He can be reached at (416)588-2514 or for those with an active pen write him at 22 Grace St/ Toronto, Ont., M6J 2S2. I know there are other promoters in the city, but I am clueless on how to reach them. But you know that there is no monopoly on this information and my advice is for people to get off their ass and write a more comprehensive report that is sensitive to their own perspective. So remember that the next time you bitch at me for excluding you. I can only write what I know. And as best as I know, here is what's going on.

PROBLEM CHILDREN have just returned from their European tour and will be recording stuff for an upcoming release entitled More Noise From the Playpen. The title is very appropriate as the big news is that Jamie's wife, Jennifer, will be having a child fairly soon. So be on the lookout for this next generation of problem kids. In the meantime, those of you on the other side of the Atlantic have access to their greatest hits kind of package released by Double A Records. It's called Long Weekend: 1985-88. And lastly, the Children's record label is at it again with their newest release by the WETSPOTS entitled Wake up with the Wetspots. It is available for $6.00 ppd. by writing Problem Children Wreckords at PO Box 1361 M.P.O./ Hamilton, Ont., L8N 4C2.

B.F.G. have really gotten things together. Recently they were seen on a local music program dishing out their punk philosophy. For those who haven't heard they've solidified their new line up as a 5 piece and promise to be recording once the heat of school subsides. Their immediate plans include a demo release with intentions for an upcoming album. As for that rumor about Crazy Steve singing for FUCK IT ALL (F.I.A.), it was false.

F.I.A. have played out regardless of the rumours and remind this reviewer of Final Conflict, however they deny all allegations. The band is currently in hiatus for the summer, but promise to resurface come fall under a new name. Part of their mission will be to restore hardcore from this recent plague of emo-core.

In the meantime, rumor has it that SONS OF ISHMAEL will be reforming for the summer. If this is true, I'm sure that the Sons will be able to keep the plague under control. Congratulations goes out to Ditch Dog for finally tying the knot with his high school sweetheart. But the question on everybody's lips is "What ever happened to that posthumous record release?"

Also found in the rumor mill is the news that Chris of Newfoundland's SCHIZOID, will be joining the SUDDEN IMPACT ranks. As for NO MIND, everybody has been talking about a new singer, but when I last heard, the band was planning on divvying up the vocal chores and changing their name to SUPERFLY.

P. Joel Robinson

Some definite bad news is that recently SOCIAL SUICIDE have called it quits. Apparantly some members are going on in school. Chalk another one up for the dreaded post secondary education system. The ALCOHOL PREPS also join the ranks of the recently deceased. Word has it that Terry, ex of D.O.G., will be teaming up with half of the Preps to form an emo sounding project. They will be called INFLUX. The other half is working on something else, but it beats the shit out of me as to who is in the band and what they will be called.

Any SLAUGHTER fans out there (Brotherhood listen up) might be interested in hearing that the band has replaced their last remaining original member with a bass player and guitarist. My sources tell me that the guy felt he was too old for the rock 'n roll thing anymore.

Barrie's SECOND CHANCE changed their name to HIPNOTIC STATE and have recorded a demo. Upon release, they decided to axe their singer. I suppose that this is part of the process when one is aspiring to be the Roxy Music of hardcore.

5 FOOT NOTHING still reign as the local kings of emo schlock rock. Since the last time I wrote, the band has replaced their singer and recorded a really hot sounding demo entitled Finally. Unfortunately I don't know their new address. Meanwhile, ex singer Al Nowlan has teamed up with some local celebs to form what was temporarily known as SNUFF. This project now refers to themselves as EAT LIKE KINGS and features

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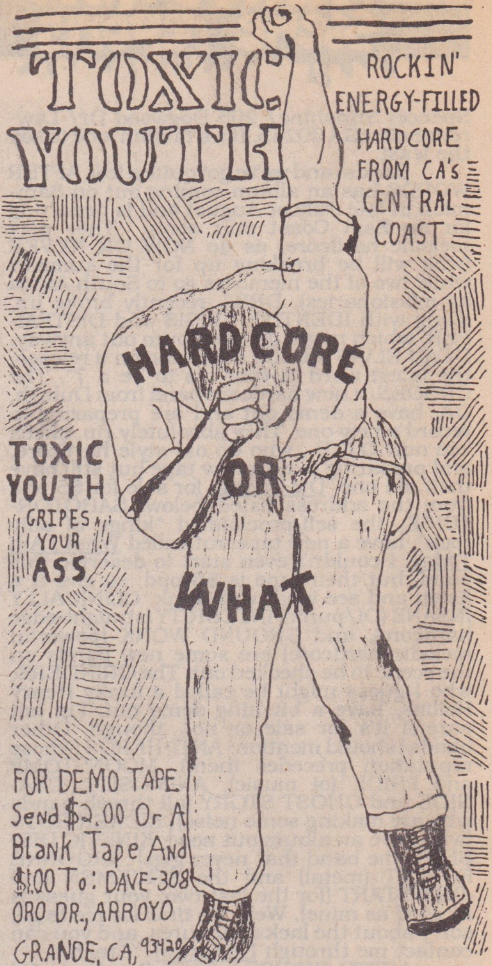

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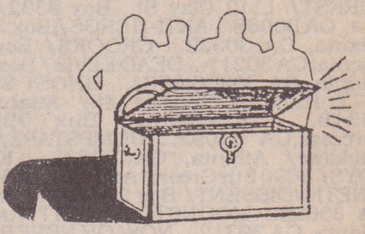

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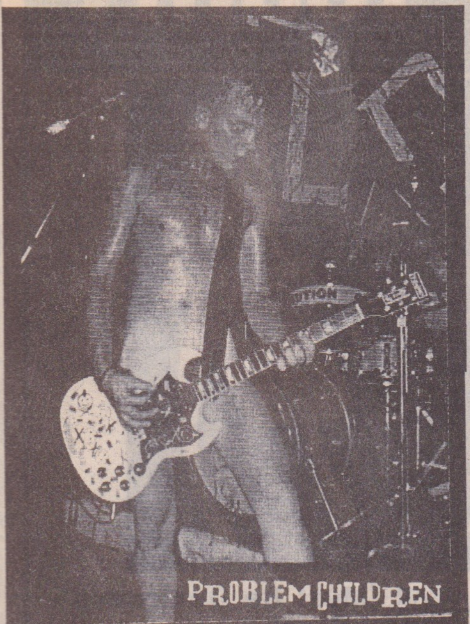


Pics: Joel Robinson

Missing Link's drummer, Chris, M.S.I's Paul Morris, and Rob Giczey. They are dubbed as T.O.'s newest super band.

BAHAMA 9 have recorded a couple of demos since when we last talked. The originators of this city's recent name game trend are now calling themselves FUNBLEKIN. There is talk of a summer vinyl release with the help of Bucko-5, but nothing's definite. Why take a chance? Write them in care of Ted Robinson at 10 Sandalwood Pl/ North York, Ont., M3B 1L6 and find out what all the hype is about.

DISASTER have recently undergone some line up changes. This has brought about a change in sound, which has caused the band to scrap close to $600 of recording for what was to be their debut release. All I can tell you about these changes is that this had led them to call themselves SERENITY. Does that tell you anything? (Draws blanks for me).

BRONTOCRUSHROCK have gotten their shit together and done some time in the studio. As to whether it will be an EP or an LP, your guess is as good as mine, but like everybody else, they promise that it will be out real soon.

ROCKTAPUS have recorded recently as well. They hope to land some sort of deal with the recording. Anyone interested should write Bruce at 1170 Creekside Dr/ Oakville, Ont., L6H 4Y9.

Some good news has it that Toronto's best kept secret have been signed to Fringe. GUILT PARADE will be releasing an album on Fringe some time this summer and it will be entitled Coprophobia. It is definitely hot!!!

In the still yet to be signed department is MISSING LINK. Rumor has it that their latest recording has clocked into the triple digit hours for the studio and one of their song is supposed to have 9 separate guitar tracks. Consequently the band is looking for a big deal !??! Is it possible that Missing Link have dug themselves into a hole? Stay tuned to find out.

RANDOM KILLING have just released a retrospective compilation of all of their work entitled Then Till Now. Those interested should write to Aardvark Records at 60 Castlerock Rd/ Toronto, Ont., M5N 2J7 because this cassette contains all of their recorded material to date. They are currently recording for a 7" that will be released locally in the fall as well as an upcoming 12" release for New Wave Records in France. So watch for those.

One of the currently most talked about bands in this city is DEGENERATE YOUTH and with good reason. They have just recorded a 6-song demo entitled World Gone Mad that can be picked up by sending $5.00 ppd. to the band at 67 Hay Ave., (top floor)/ Etobicoke, Ont., M8Z 1G3. Crossover fans beware and be on the lookout for a demo from Scarboro's equivalent OVERTHROW.

Another up and coming project is this band called DEFECTIVE ORGASM (D.O.). They have recorded a demo entitled Stew D.O., which is unavailable for public consumption, so you tape traders know that it is time to get busy. Other bands that are in the works include MEATWAGON, PELVIS THRUST, DAMAGE CREW, FLAPJAX, and EPILEPTIC BRAIN SURGEONS. But I don't know much about any of them (so what else is new).

In the Literary world, quite a few new surprises have popped up. The first issue of Mobieus Scarab is out and features tons of great art work, collages, writing, interviews with the likes of Living Colour, Rocktapus, and Haygood's Blue House, and review blurbs on Slayer, Suicidal Tendencies, Rollins and Hunter S. Thompson. Some top notch production on this project. Send $1.50 ppd. in care of Aubrey Glazer at 12 Sandfield Rd/ Don Mills, Ont., M3B 2B6. Unfortunately this might be the last issue as Aubrey could be moving on to write for a big montly rag called Smash. However, he will continue on in the hardcore thang with his band that used to be called ANXIETY ATTACK. They have since changed their name to MOBIEUS SCARAB. I guess this is an attempt to keep the name alive, but who speaks the dead language.

Ignorance is Bliss has hit the stands and has blown me away with the quality of the content. It contains tons of throughtful opinions, hilarious interviews with both Cringer and Dead Silence, and excuses for not printing a Spermbirds interview. But there is much more going on than would meet the eye of this print. Send $1.50 ppd. to Massimo Panzino at 7182 Aspen Ave/ Mississauga, Ont., L5N 5N8.

Issue #4 of Confuzed is out and contains some stuff on All, Das Damen, Death Angel, D.O.A., Agnostic Front, and More Stoopid Initials. This new dimension in Family Fun can be obtained by sending $1.75 ppd. in care of the Head Honcho Joel Robinson at PO Box 41054/ Rockwood Mall Postal Outlet/ 4141 Dixie Rd/ Mississauga, Ont., L4W 4X9.

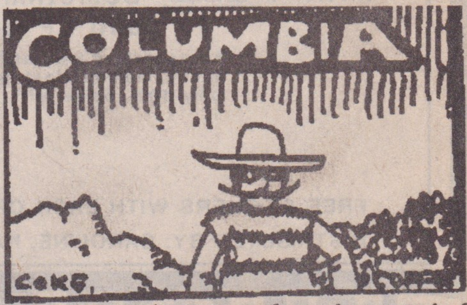
The new Dribbling Pig Mucous is out and this issue is better than ever. Issue #4 contains interviews with 7 Seconds, M.S.I., 5 Foot Nothing, and The Cause, articles on capitalism and anarchy, and a special offer for custom made Porky the Poseur pin ups. How can you refuse such an offer? Send $1.50 ppd. or zine trade to Mike Simpson at 65 Farrow Cres/ Ajax, Ont., L1S 4W3.

Glenn Salter, of M.S.I. fame, has a new zine out entitled Teeny Weeny One. This project features a collaborated stew of blurbs from Rollins, Dave Smalley and Kevin Seconds, comics, reviews, and assorted mish mash. Only a few copies left through Glen Salter at 1660 Bloor St. E., #501/ Mississauga, Ont., L4X 1R9 for $1.00 ppd.

When I last talked to Dave of Intense, the hiatus was getting to him so he has decided to work on an aside project entitled It's Cold in Here. The zine will contain comics and a Rollins interview, however it is still in its evolving stages. So there is more to come.

Lastly, I'll leave you with a bit of saddening local news. Sketchy Records, the most recent hip hardcore hangout, has had to close its doors. In operation for just over a year, the place that masqueraded as a record shop by day, has made quite a name for itself in the little time that it has been in existence. Being the home base for many local hardcore celebs, drawing space for many aspiring grafitti artists, and the shrine where Steve Milo sacrificed a copy of the Misfits Night of the Living Dead EP, Sketchy's couldn't afford to stay open any longer. So we bid you a fond farewell, hoping that your spin off influences are not short lived and that your spirit will reincarnate somewhere else in the scene. Sketchy, you are already badly missed. One love

Stephen Perry/ 11 Reiber Cres/ Willowdale, Ont., M2H 1C3/ Canada



Hi, another report from the capital of the mountains (Medellin).

Let's start this report with the shitheads of the city, they are some stupid assholes called "super punx" or "morticans" they keep hanging around the streets in the center of the city, disguised in black military boots, black leather jackets with spikes and some names of bands like Chaos UK, G.B.H., Dead Kennedys, etc. painted on their jackets, but they don't know what the punk scene means, they think punk is destroy everything around, smoke marijuana, chemical shit, and drink alcohol. They're attacking the same punx and metal thrashers, stealing leather jackets, pins and all they see good for them. People ignorant, coz they're just clown, they don't know anything about punk music, because they hear Elvis Presley, and that's punk for them. Believe it or not, it is real funny.

I hear some rumors about some cops who are waiting for a chance to kill these motherfuckers.

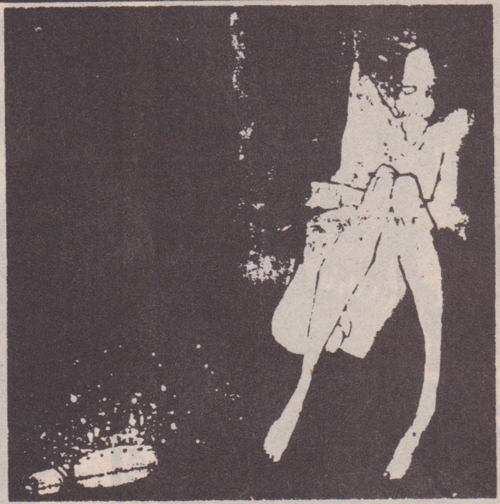
Okay talking about some bands: to start with PESTILENCIA a thrashcore band from Bogota (Columbian capital) have their first vinyl out, titled La Muerte, with good sound. Another band with vinyl out (7") is IMAGEN, it contains 9 short songs, agressive thrash core. IMAGEN c/o Fredy Rodas/ A.A. 8322/ Medellin, Columbia, South America.

Some new bands are R.D.T. (Restos De Tragedia), hardcore band, formed by Ramon ex-PARABELLUM vocals, he's not singing anymore, he's just playing bass. DEXKONCIERTO is another band into thrashcore, formed by Volketo (ex-PODRIDOS vocals) and Juan Esteban (drums), they will be recording soon.

ESTERTOR and CONFUSION are the two first grindcore or deathcore local bands. CONFUSION is the first local band with lyrics in English. Their music is noisy and faster, main musical influences are Napalm Death, Extreme Noise Terror, and Fear of God. Their lyrics cover social and personal issues. Their first demo will be out soon.

New metal bands: TINIEBLAS, ABERNO, MASACRE, APOCALIPSIS (from

Is there life after foam?



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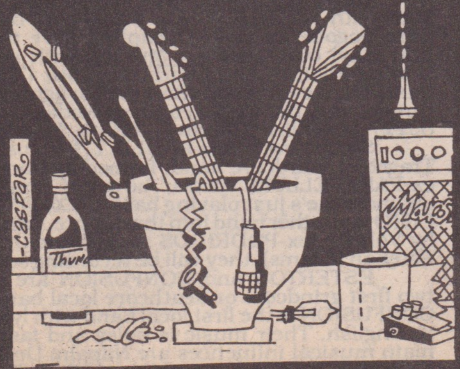

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Manizales). TEMPUS is 3 pieces metal band, who have been playing around 2 years, formed by Carlos (ex-PARABELLUM guitar), the rest of the band are two girls, Yola-drums, and Piedad-bass, Carlos-guitars and also vocals.

Talking about gigs, here in Medellin, we don't make any more public gigs, coz our scene is so violent, and the people destroy everthing around, and a lot of kids are so stupid, and they think they will be real cool guys. That's why the gigs are now for invited people only.

One of the biggest problems we got here are the cops or pigs (that's what we like to call them). They kick our asses every time, when they see us walking around, or sometimes they bring us to jail, because we're not accepted by society, or coz we're not dressed like society with their fuckin' "new modes", fuck society... and fuck their shit!

Okay my friends, that's enough for now, if anyone is interested to write a line, contact:

Saul Vasquez/ A.A. 66052/ Medellin, Columbia, South America

Even though I'm not really qualified to write an in-depth UK report and it's been over 3 years since I did the last one, I'll try...

I don't know about you, but I'm sick to death of flicking through many recent editions of Maximun Rock'n'Roll looking for a UK report, only to find nothing. I know things here arent' that exciting, but it's not as though nothings happening at all, in fact, quite the opposite. Slowly but surely, underground hardcore or whatevercore, is entering a new, possibly interesting phase, after becoming very stale and over hyped at the tail end of last year.

First things first, much has been written about the established music press' interest in covering HC, 2 years ago, when our old band HERESY were interviewed by NMW (possibly the first UK HC band to be featured in a none too interesting interview, partly our fault, partly theirs), the opinion in HC circles was split, half shouted "sell outs" (they do that here for any reason, it's part of an act, I say this because when I've questioned people on why they say things like this, they can only counter it with stories they've recieved from friends etc. about how a certain bands intends to sell its soul etc. and ruin the scene blah...blah. No thought, so, what's new?) The other half was supportive if not a little suspicious about our motives, that's understandable.

Well, many other bands. labels and zines have been featured since then, often making much better representatives of themselves than we managed to and giving "outsiders" or "newcomers" an informative insight into HC and how it came to be. Good luck to em is what I say. I know the music press is far from perfect, but, what is? HC certainly isn't. In fact, it's pretty fucking silly most of the time and for something that is so wholly obsessed by trivialities, it manages to take itself so damn seriously.

Anyway, I don't wish to debate the pro's and con's of HC, I'd only be repeating whats been said more adequately in this mag before, back to the press. Paul Spance is running a regular column in N.M.E. called "Speed Kills". Silly name but a good read nontheless and possibly the best and most accurate and hype-less coverage of underground muisc in the press. Other music writers do features and reviews of many HC records/bands, the most active of these is Seething Wells, although he doesn't always do his homework and therefore gets facts wrong (eg. His review of the "North Atlantic Noise Attack" double comp Lp said that HERESY and RIPCORD, coeverly not having names but it was us he refered to, refused to have our Peel Sessions brought out because we were against "unions"! Completely false! We were against it because of, mainly, the high price and lack of value for money fo these releases, plus the timing of the proposed releases coinciding with our self released discs. Nuff said.) Oh well, even music journos are human(?) and can make mistakes.

NAPALM DEATH are the "press darlings" of HC. They've graced the front pages, done TV interviews, had in depth interviews fun a few times and made good accounts of themselves. The band themselves are suffering a backlash of sorts because of their popularity (mainly amongst metallers these days) Lots of HC police want to purify their scene etc. etc. Yawn. If you don't like NAPALM DEATH, fine, but leave all the gossip mongering for stereotypical old wives. I personally have no time for their brand of music, but big deal, it's not my moral duty to warn off innocent and pure (!?) HC people against the evild of N.D.'s alledged rockstar tendencies, which I can tell you, they are not. End of story.

Also on the end of this backlash is N.D.'s record lable, Earach Records, which also is featured fairly often in the national music press, well, anyone well tell you I'm no fan of Earache Records Catalog of releases, but, if you can only manage to scream "capitalists, capitalists" with no thought behind it, don't boher. Lets hear some rational arguments and a degree of self-criticism amongst all those perfect (?) types out there, it's certianly well overdue.

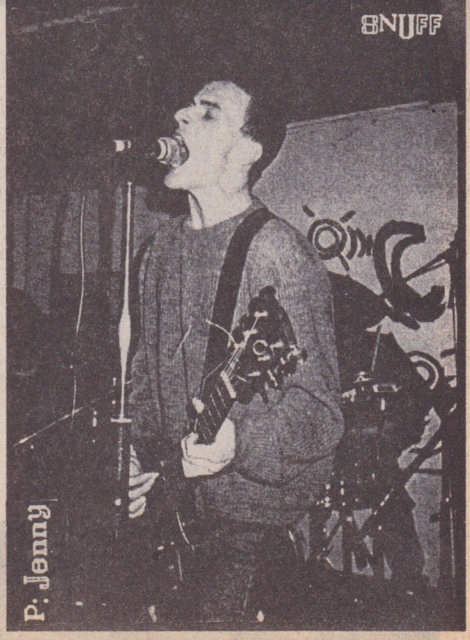
Ok, onto actual happenings now. Band wise, SNUFF, from London, are taking the country by storm. Their 5 track EP just came out on Workers Paytime Records, really great melodic powerful stuff, slightly overshadowed by their Peel Session and instantly likeable live performances. A fine band due for a lot of deserved sucess and accliam. Also in London are SINK, who feature our old sparring partner Ed Shred of ex-STUPIDS fame. They just put out their 2nd 7", really good stuff with a big not to the DC sound of a couple of years ago and a big improvement over their lackluster debut of last year. SINK could be a band to watch and an LP's worst of material would be welcomed (by me anyway).

Another great new band is PLEASANT VALLEY CHILDREN from Leeds, who have the drumming talents (?) of Shred, also of GENERIC. Despite the fact that Pig (the vocalist) has a stage presence heavily reminiscant of Sid (CCM), it's great to watch and they have a really memorable set of jazzy, eclectic HC, that's full of power and imagination. They have a tape out but I haven't hears it as yet. Watch for more.

INTENSE DEGREE have been playing around a fair bit of late. A good, honest band, no thrills, just super-tight, high energy thrash backed by some of the tighest drumming around. Good to see em getting the attention they deserve, after so many years waiting in the wings. Their LP has been out a while now (and a Peel Session 12" EP too). Worth checking into.

One of the most respect and active bands around are BAD BEACH. Their 2nd LP (Cut it Off a Kankurrel) is a gem, but, live is where this band shines, the only problem being they play Nottingham so much I'm sick of seeing em.

One band that should play more often is TOXIC EPHEX from Aberdeen, what a show! These gents are natural performers and were over 2 years ago, but I ain't seen em since. They have 3 records out (self released EP and split LP with OI POLLOI, plus split EP with Shrapnel from Wales) They play in the older punk style with great catchy sing-a-longs and interesting tunes. If only there were more bands around like this that put effort into performances (and before you write



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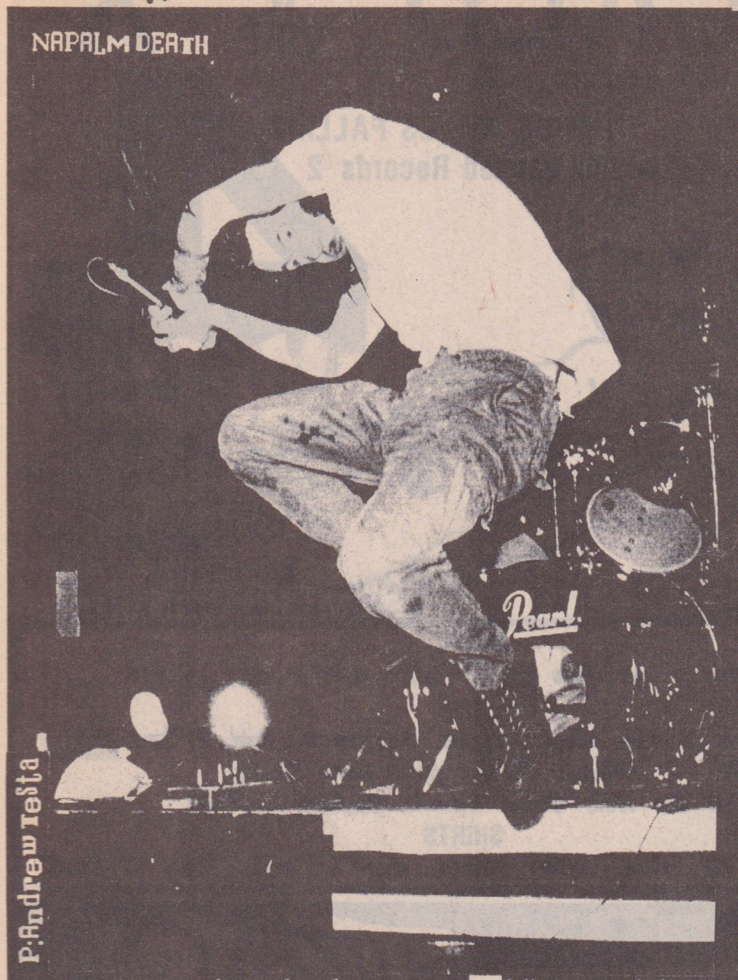

Looney Tunes (good, cheap 7"ers are the hallmark of this label) from Scarborough, FIRST STRIKE from Wigan. That has transgressed from being a shop into a label as well (just put out the JAILCELL RECIPES debut LP) and also worth a mentions is Wetspots Records from Southwell, near Nottingham, upcoming releases from them include a new WHITE FLAG LP. Also Johnny (Jabbs) that runs this lable also plays in the great band FILLER, that have put out 2 7"ers but never play any gigs! C'mon man, get yer act together! Jabbs must be too busy organising tours for endless amounts of overseas bands, so unselfishly, his own band never gets a look in! (yeah right!) Meanwhile, their 2 EP's are definitely worth looking for, the first is on Limited Edition Records of Dortmund, Germany, whilst the second is on Pigboy on offshoot of Vinyl Solution.

Ok, that'll do for now, I realise there's a notable exclusion of important address's in here, maybe If I do another one of these I'll do more homework and find these things out? Ya never know.. Til then, all info gratefully recieved direct on (0602) 570181 ok? Put me in the picture. Cheers, John.

P.S. For those that have written asking what the members of HERESY and RIPCORD are up to now band wise, here goes...Jim has a new band, FILTHKICK, playing appropriatly, Poison Idea influenced rage. Kalv joined local band FORCEFED, Bad Brains, Scream type rockers, gigging again soon. Baz, John and myself also have a new band, CAN'T DECIDE, playing med-speed melodies or something like that? Gigging late summer? End of cheap plug. Crafty sod.

in saying Heresy only used to do 20 minute sets, there was always many factors in those decisions, if ya really want to know why, just call me, but that's history now...Why d'ya thing we broke up?!

As far as labels go, the most prominent are Manic Ears, Earache, Peaceville, Vinyl Solution and In Your Face. Manic Ears has gone quiet recently, I hear he has plans to release a 2nd CRIPPENS LP, 3rd SORE THROAT LP (double?) etc. you know. The usual catchy, tuneful stuff! Peaceville released don't interest me in the slightese, so I'll just say Hammy seems like a decent sort of bloke. So if yer into balck and white sleeves and crossover sounds, ya could do a lot worst than checking into the back catalogue (there's enough of it.)

The same can be said for Earache, I'd rather listen to chart bands than the goddamn awful stuff they put out, but everyone seems to be snapping up everything on the label, so maybe it's me that's out? Nah...

Despite this, GODFLESH have signed to Earache and this band is a goodie. A 2 piece with drum machine, fucking heavy rhythms, obvious comparisons with Big Black cannot be overlooked, so we get something different from the usual Earache release. It's needed...

Vinyl Solution have been edging more and more into HC in recent years, put out some good sounding stuff too, as well as decent overseas licensing of quality bands. Keep it up.

Kaul's got In Your Face ticking along nicely. After the worst start possible (yeah, that Heresy LP), things have been picking up (couldn't really go down) PINK TURDS IN SPACE 12" is a cracker, and Last Option and Poison Idea figure among upcoming releases, plus a self released Lp of HERESY'S Peel Sessions, we did that becuase we didn't want to joing the unions, ooh, bitch, bitch, bitch! Couldn't resist my means to reply!

Other labels worth a mention include

So many people write/ talk how great the German punk/ hardcore labels, magazines (in the "scene" the word "fanzine" is out, when you want to be accepted from the "scene" you have to make a "magazine") are getting big, but most of the people forget the sad thing. So everything is getting big, here, wonderful, but then you don't have the money to make something big, you are fucked. So the two big hardcore magazines Trust and ZAP (try to) rule the scene and when there is something different, which isn't in the opinion and quality of these mags, it's just a boring school-boy-zine or some nostalgic punk shit. When you make a record label and you produce records, which don't have a perfect clean hardcore-sound, you can forget your label when you don't have the money, to live with much debts, because you make something different than the ruling clean hardcore labels. And the big hardcore stars who think and right now have the power to control the punk/hardcore market can push of course everthing who thinks and make noise just like they love and put almost everything down who makes and thinks something different. Well, it sounds a bit bad, but the German hardcore scene rules not (till now!!!) the world, so when someone likes to make something completely different like hardcore (just like punk!!!) you still have the chance to sell your records in any foreign country. I realized that there exists no other country which has such a conservative hardcore scene than Germany. When you make typical hardcore write to all German people from which you get addresses, when you make punk rock and want to write to German scene heroes it is good when you believe in God, and then bet as hard as you can, that the guy you sent the tape is in a good mood, no joker put Whiskey in his orange juice, the cleaning lady didn't steal his bandanas etc...

As you see, or read the German scene is split or let's better say it is getting more and more split. Before some years, there were the fights between skins and punks. But right now the skins are very quiet, so some guys thought, everything is sooo peaceful, let's start another war, said..who??!! So the hardcore heroes said, that they created something new, which had the roots of punk, but now they created something better, not so dirty, when you are hardcore your parents don't hate you, ugly punk is something from yesterday, only old guys who don't want to get adult call themselves punks or stupid drunken kids...But suddenly these boring old farts and drunken kiddies make also punk rock fanzines which come out regularly, of course look much more dirty and have such stupid names like Scumfuck Tradition, Zosher or Tschernobilly or believe it or not...Think...And they also write such ugly things, that this hardcore magazines try to build their own clean scene, yeah a HARDCORE scene with no dirty rotten idiots, as I wrote a CLEAN scene, everything has to look nice, has to sound perfect, and only a handful of people have the favor to form this scene, the other guys with no money or contacts have only to follow their hardcore leaders or have to crawl to the primitive punk-scum.

And I'm interested how everything is evolving in Germany! Of course I'm wrong when I say that the punk zines tried the last time, to find a together which the hardcore magazines like Zap, Trust, of course totally ignored and only wrote shit about the punk zines, but time comes when shit flies back. Something about music, too!

So our band ALPTRAUM GMBH formed a record label called Intelnet Records, because it was the only chance to get the bands we like on record. First release was the first EP of the dutch female band Bambix called "They Even Took The Memory". Next release was the first EP of our Band called "Create Confusion" and when this record is paid next release is the second EP of Bambix called "Knight on the White Horse". Planned are releases of EP's from PILSKOPFE, HAPPY KADAVER and JEGEND FORSCHT but this will last some time, by the way, we have absolutely no contacts to distributions from USA, maybe one of you is interested?!?

The UPRIGHT CITIZENS are back again, as you maybe read before, they had at the last gigs a bit too much metal touches which I loved, but I think I'm the only one. The metal parts came mostly from their guitar player and because of this they search a new one who is not so much in love with metal tunes! Soon they plan a tour with their first original line up! Watch out for BEAM ME UP SCOTTY! They make wonderful '77 Punk and their singer looks like the Grandpa from Charly Harper!!! But he sings at least as good! Great melodic stuff!!! From Hamburg are coming millions of great bands but the best ones right now are the PHANTASTIX, wonderful original music, great lyrics, nice guys, just

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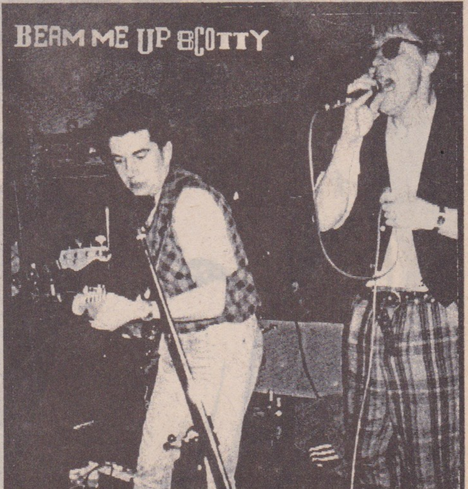
like their label mates RUBBERMAIDS. Wonderful hardrock glam-Heavy- punk rock, something between X-Ray-Spex, Undertones and Plasmatics and they have a great female singer, their LP must be out soon, or let's better say is for sure out when you read this and with some luck, you can read the wonderful review to the record in this mag, too (I'm sure the review will be wonderful!).

So KGB some of you will know for sure because of their two US-Tours. They have a new LP almost out, they are still searching a good label, we had the luck to hear the songs on the LP and when the record is out, do your best to get it—it is just wonderful music, very original they formed their own style which is a wonderful style and the label who will take them will never forget this day! I think from the musical qualifications they are the best German punk band ever followed any fashions, but made the sound they liked, and they like a wonderful sound! I end with the German band DIE MIMMI'S. One of the very few bands half male/half female. In Germany most of the people call them a Fun Punk



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Band, in France they are known as a political band. This is just typical for the German Scene. So most of their lyrics were mostly funny and ironical and then they made an anti-fascist EP which many German guys couldn't understand. A fun punk band has to be dumb and can make only funny lyrics, but then suddenly this. So the hardcore movement recognized it, but couldn't understand it other scene heroes found it like a cliche but the kids on the street loved the record and by now it has sold more than 5000 copies. And since the record is out in France the people there love DIE MIMMI'S much more than ever before in Germany, because there they have more tolerance to accept fun mixed with anti-fascist lyrics created from a punk rock band.

Well I found it so boring to read in every German hardcore magazine the question by interviews with U.S. bands how they like the German scene in comparison against the U.S. scene and how they only wanted to hear how wonderful the German scene is, it is not very wonderful, it is getting more and more commercial but now I want to stop, more later when you are interested!!! If you want to have info/addresses from the zines/bands I mentioned, write to: Martin Pick/ Postfach 100812/ 5600 Wuppertal/ W. Germany

Hello, culture bureaucrats! The Russians are coming and they are going to invade Europe through Finland! Or nearly so... These two singles are the first releases by Finnish indie-label Idioottikaksoset (Stupido Twins). You may have heard this one before, but we are serious... These two singles are not your usual type of indie-trash--in fact they are the first examples of modern Estonian rock released in the West and even the first records released without the permission from official Soviet cultural committees. We never wanted/ dared to ask--the tapes were just brought over to Finland hoping that the customs won't check the bag...

Estonia itself is a small Baltic country taken over by the Russians after the World War II. It is only now that they have started to claim back their lost independence. Their message can also be read from the lyrics (translation enclosed).

BABACH plays "straightforward" rock.n roll remembering their punk roots (sorry about the sound--the tapes were recorded on a 8-track recorder in a local basement).

J.M.K.E. is the most legendary of the Estonian punk bands, led by Villu Tamme, the so-called king of Tallinn punks. Musically they're still firm believers in hardcore but approach it with a great sense of humor. Their country is grey enough, so the music's got to be more colorful. The song "Tere Perestroika" (an ironic hello to perestroika) was

chosen the best Estonian song and lyrics by the Estonian broadcasting service in 1988, a year before it was totally banned. It's the first ever true punk record released from the USSR, but still unavailable on vinyl in Estonia. The Soviet state's record label Melodiya doesn't care too much about what's happening around... But it's great that somebody else cares, isn't it?

Want to know more??? Interview requests, other inquiries, wholesale orders, bribes and so on should be addressed to Idioottikaksoset r.y./ PL 301/ 00121 Helsinki/ Finland/ Tel 358-0-6942408, 358-0-716418.

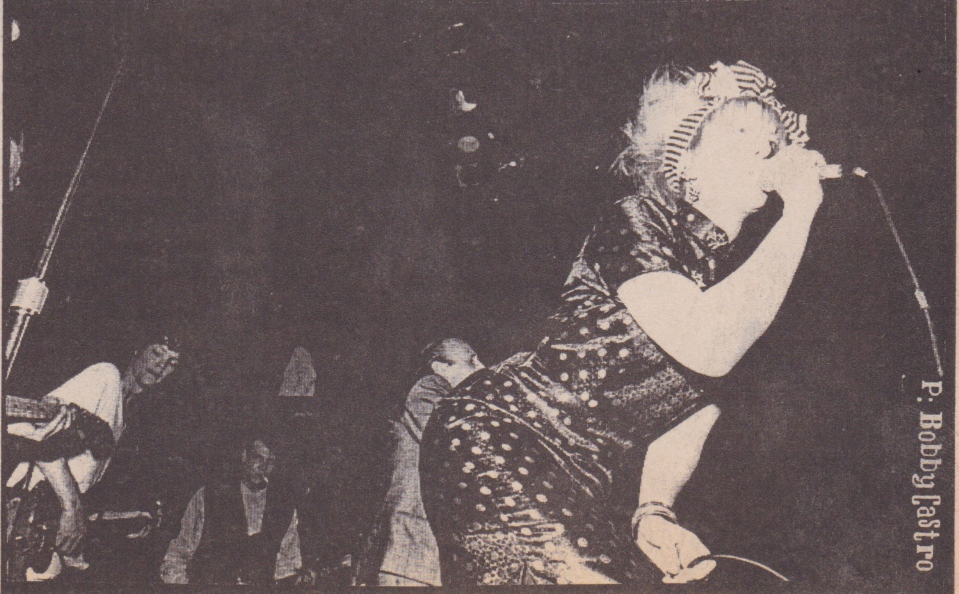
PS If anybody would like to buy these singles by mail, please send 2.50 pounds or 5 dollars per single to Idioottikaksoset r.y. Use International Money Orders or plain cash. Postal and packing is included. For wholesale orders - make your offer!

Tere Perestroika=Hello Perestroika

The sky's cloudless, the sea's blue
everybody's breathing free and deeply
Hammer and stickle are no longer a threat
Now they symbolize joyful work
Tere perestroika, democracy
one country is becoming rid of dictatorship
Tere perestroika, hello happiness
the red flag isn't so horrible anymore
A tractor plows the field, trees bear fruit
Rahva Haal no longer lies no*
more smoke coming from its mouth
Banned movies are shown
And all these band can raise their voice
Tere perestroika, democracy
It's great to say goodbye to dictatorship Tere perestroika, hello freedom
Everybody's happily singing pioneer songs Auu auu
The uniform of militia no longer sickens
Now it's nearly beautiful
You'll see militia and punks shaking hands
Tere Perestroika, taaderiideraa
The country now belongs to you and me
Every October is a great jubilee
The people celebrate: hurrah, hurrah, hurrah...
*In Virumaa** not a well remains dry*
An airship lands in front of a mausoleum
Well, what do you say?
The democracy is so great
that one can't but wonder
Tere perestroika, happy homeland
I'll hello to you
as long as I get you
Tere perestroika, democracy
Tere perestroika, give also your paw

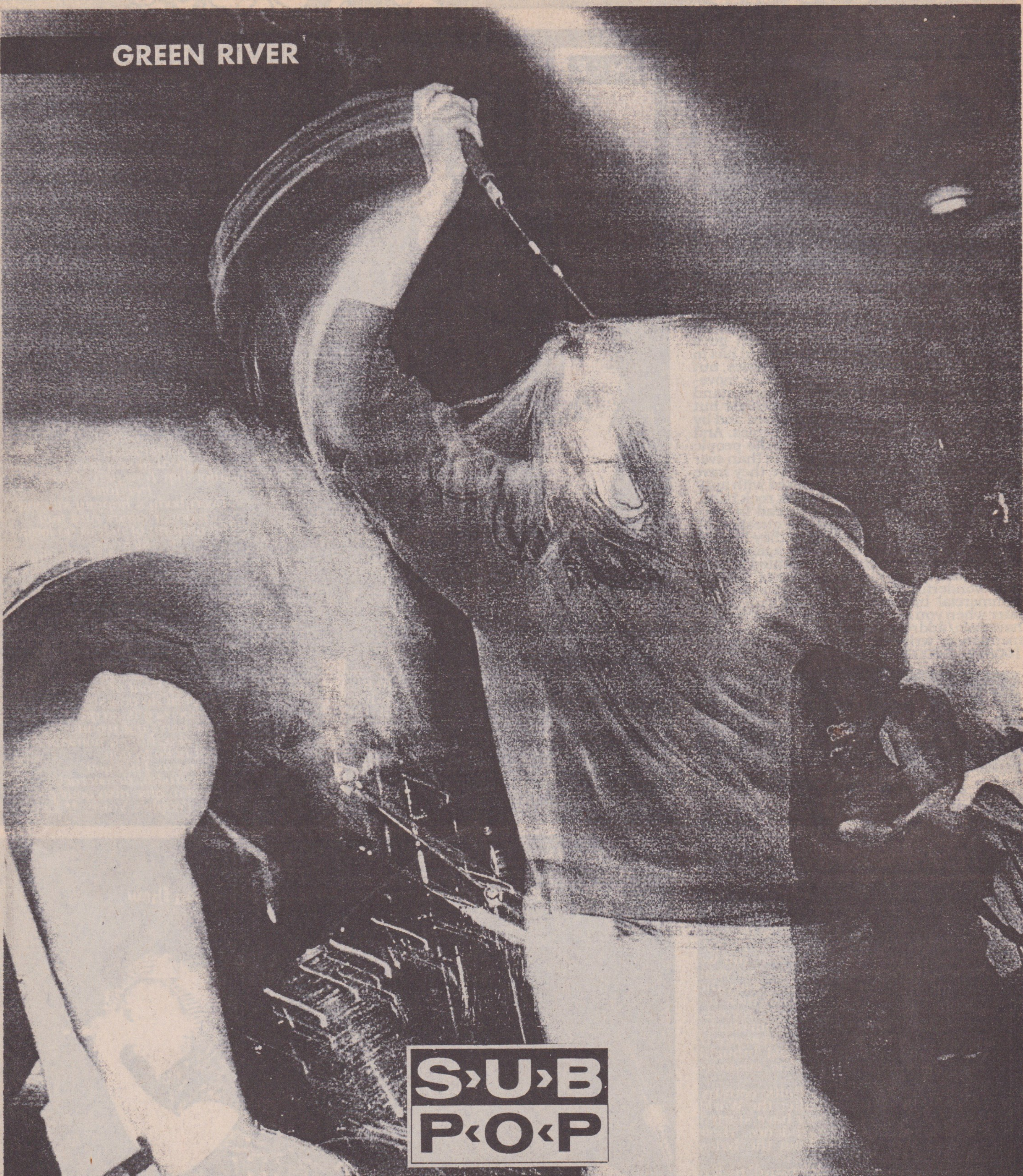
* The newspaper People's Voice, ** Estonia

What the hell, since there's room and we'll never see them again, here's another shot from the MUTANTS reunion show



P: Bobby Castro

GREEN RIVER



All Photos: Charles Peterson

There's been an awful lot of talk lately about the Seattle underground scene. And if you look on practically any record from there these days, one name keeps coming up over and over - Jack Endino. Not only has Jack produced and/or engineered records for Green River, Mudhoney, The Accused, Blood Circus, SGM, Sound Garden, The Thrown-ups, The Fluid, Tad and countless others, but he is also the guitarist/songwriter for veteran Seattle band Skin Yard. I interviewed him while they were on tour with Coffin Break at the Covered Wagon Saloon in San Francisco. Interview by Mike La Vella.

MRR: Could you, for the benefit of everyone who isn't familiar with recording groups, explain the difference between producing and engineering?

J: Anyone can turn knobs - that's engineering, but producing is basically knowing what kind of sound the band wants then going for it. Producing for the majors (labels) is different. There, the producer has more to do with songwriting, arranging, in short you do more actual work. But I mostly just help the groups get the sound they want. It helps to know the band.

MRR: What was the first band you were ever in?

J: Well, I was in a band called Food in 1981. I started out as a bass player, then eventually went to guitar. From Late '81 to 1984 I left Seattle to work in a navy yard. The U-Men were pretty much keeping things alive back then.

MRR: What's the first record you ever produced?

J: The first Skin Yard LP back in 1986.

MRR: Is Reciprocal your studio?

J: Originally, I was a partner, now I guess you could say I'm senior employee. Chris Hanzsek owns Reciprocal. He did the <u>Deep Six</u> comp, the first Green River LP, and the first Accused LP.

MRR: How did you ever get such a monster sound out of an 8 track, especially on Sound Garden's <u>Screaming Life</u> EP and Green River's <u>Dry as a Bone</u>?

J: I started by getting monster sounds from a 4 track! I had one in my basement and did demos for bands. Basically, there is a right way of recording drums and a tasteful way to use effects like delay and reverb. It also helps to listen to a lot of records.

MRR: What exactly was the breakdown on those recordings?

J: Well, one track was snare drum, another would be the stereo drum-track. One for bass, two guitar, two vocals - basically you use everything. Like if there is a guitar solo during a part of a song where there's no singing, you can put it on the vocal track, stuff like that. Also, Reciprocal is a good place, big room with good equipment.

MRR: You have a 16 track recording available now though...

J: Yeah, Mudhoney's <u>Super Fuzz Big Muff</u> is 16 track as well as about 1/3 of <u>Sub Pop 200</u>. But you know, the typical band doesn't need 16 tracks. All most bands want is to get the "idealized" live sound- that is, what they imagine they sound like live. Be it 4, 8, or 16 tracks, the main thing I try to do is to figure out what's good about a band, then bring that out. I try to accentuate the strong points. Everyone has somethng good about them.

MRR: I'm going to ask you questions about Green River...

J: Shoot.

MRR: What exactly was recorded at Reciprocal on <u>Come On Down</u>?

J: That was a different Reciprocal back then. It was an 8 track studio that stayed open less than a year. They added a few last minute things there.

MRR: Who produced the green vinyl 7"? (It was credited to J. Perry!)

J: That was me. Me and Green River.

MRR: What exactly is the "pre-production" on <u>Rehab Doll</u>?

J: You have to understand—Green River were "recording junkies". Basically in two nights the band recorded live to 8 track the material that became <u>Rehab Doll</u> because they wanted to get an idea of how it sounded. You see, they were given several thousand to record that thing and so they went into a big 24 track studio to do it. Ironically, I think the 8 track version sounds better.

MRR: When did Mudhoney record their single and "Hate the Police"?

J: They have done a lot of sessions as well. Early on, I guess about a year ago, they did like the single plus the song "24" (for <u>Dope, Guns & Fucking in the Streets Vol.I</u>). I guess they came in every few months. The single is recorded on 8 tracks. In fact, every Sub Pop 7" is 8 track. Like I said before, <u>Super Fuzz</u> is 16 track. That was fun to record. Mark Arm is a hell of a front man.

MRR: What was it like to work with the following people/bands? Soundgarden? J: One of my favorites! I've been recording them a long time. Awhile back we did some 4 track stuff. Kim is one of my best friends and a great person to hang out with. We have a different approach to the guitar, yet similar. Actually, we have what you could call a friendly rivalry. He's real hot though, definitely an equal. Also, Matt is a great drummer, one of the best in Seattle.

MRR: Swallow?

J: They're my neighbors! Another really good band. Their LP is recorded (on 8 tracks) and is a co-release on Sub Pop/Fundamental, I believe. Should be out soon.

MRR: The Thrown-ups?

J: They are my favorite band to record. They make up the songs as they go along. It's all recorded live. They have a very unique approach. One of the highlights of my life was the Valentines Day recording session last year, the one that became the <u>Eat My Dump</u> record. I never laughed so hard in my entire life. I think <u>Eat My Dump</u> is my favorite Seattle record of last year, well, that and <u>Hallowed Ground</u>. The Thrown-ups are my favorite Seattle band, period.

MRR: It's cool that Amphetamine Reptile puts those things out.

J: Yea, Tom Hazelmyer is a cool guy. I met him during the recording of the <u>Felch</u> 7". He was in the U-Men at the time.

MRR: You do background vocals on the Nirvana cut on Sub Pop 200. What other things have you done with other bands in that vein?

J: I do some vocals on the new Screaming Trees record (for SST). I play drums in a band called The Crypt Kicker 5 - that's a lot of fun. I play guitar on the Big Tube Squeezer 7". Basically if a band asks me to do something, I'll do it.

MRR: Whose idea was Sub Pop 200?

J: Bruce's (Pavett, head honcho at Sub Pop) He's like the idea man. Sub Pop 100 was a good idea too because he used national bands to draw attention to the label. He was putting out tape comps before that.

MRR: Were the songs on Sub Pop 200 like extras or exclusives?

J: Most were exclusives. Some will show up on other records. Mostly, Bruce wanted to get a consistent sound, I mean a lot of those bands I had never recorded before. Bruce said, like, "Go see Jack".

MRR: Oh yea, like who?

J: Well, the Walkabouts for one. They are different from most of the Sub Pop crowd, but they do rock.

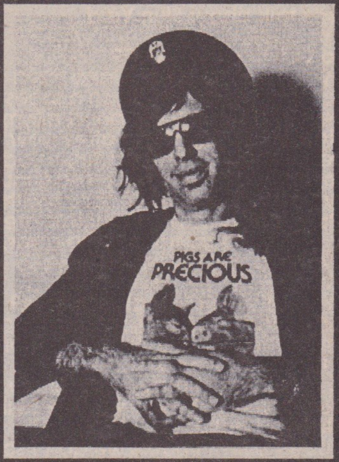
MRR: How busy are you recording bands?

J: Extremely busy. We are booked two months in advance.

MRR: What's coming up?

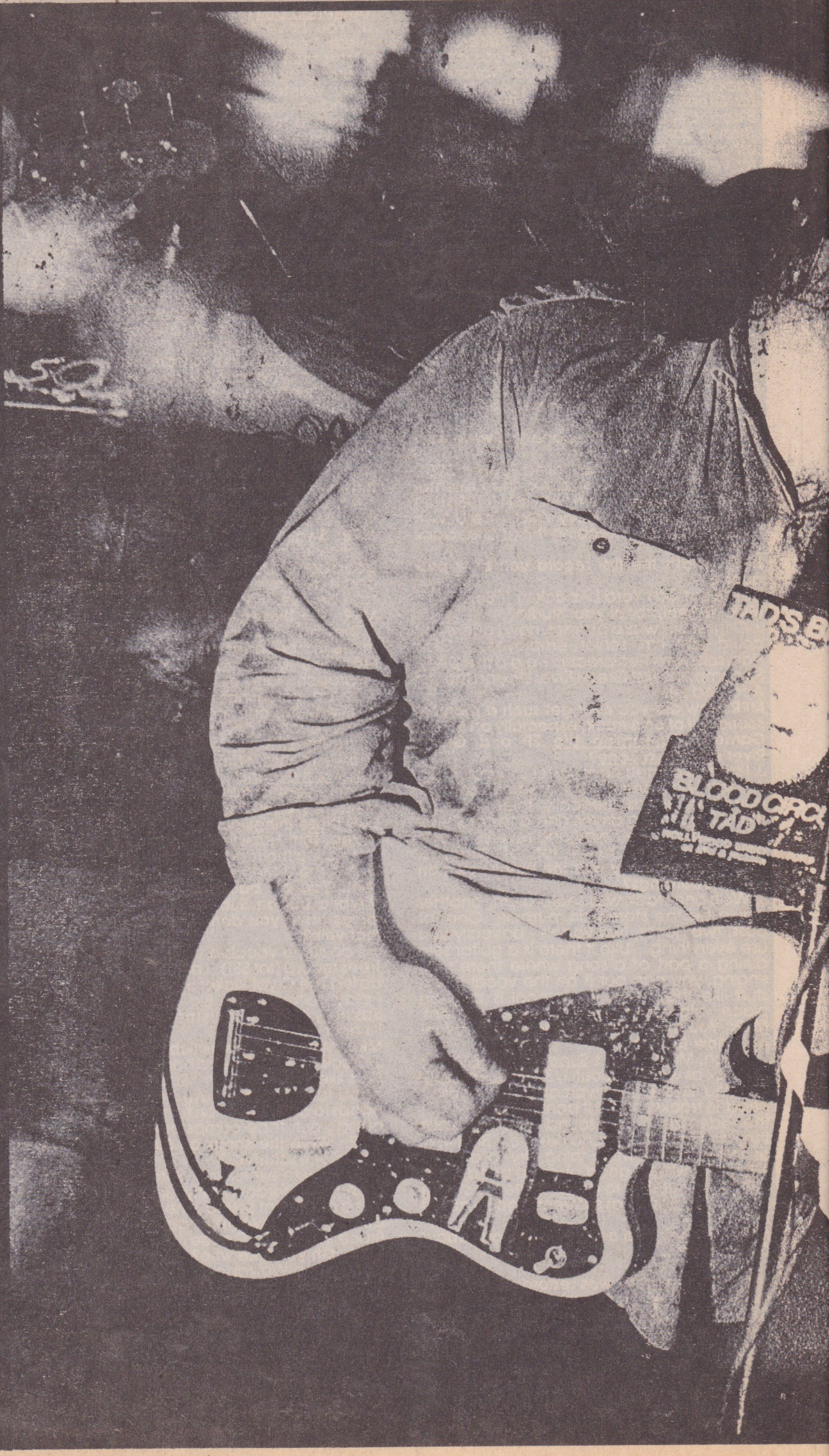
J: Some people who have time booked are: Mudhoney, Helios Creed, The Accused, The Fluid, and Cattbutt.

MRR: Does it get in the way of Skin Yard?



SOUNDGARDEN

J: Yes. But it is the closest thing to a dream job. I mean these bands, most of which I already like, come to me for help recording. I have a hard time saying no.
MRR: Let's talk about Skin Yard.
J: Alright!
MRR: Do you like the first LP?
J: Well, you have to understand it's a very early recording. It was done on a shoestring and doesn't represent the band anymore. In fact, the songs sound immature now. But since then we are a totally different band.
MRR: Are you happy with Hallowed Ground?
J: Totally. And we're even happier with the newer stuff. The B-side of the single is interesting too. It has no guitar or keyboards, yet people always say "Cool guitar and keyboard sound!"
MRR: So what's the discography then?
J: The songs on the Deep Six comp, then the first LP, then the Bleed 7", then the Stranger 7", then the "Hallowed Ground" LP.
MRR: So here's the big question: Since you are so tied in with Sub Pop, why the hell are you on Toxic Shock?
J: Ask Bruce Pavett! I guess we don't sound enough like the Stooges. He feels that we don't fit the label's image, I guess. Actually we would like to be on SST. Toxic Shock is good to us, though. Bill is good to us.
MRR: What's the deal with C/Z?
J: It's basically Daniel's label (Daniel House, bass player for Skin Yard).
MRR: What are some upcoming C/Z releases?
J: A Vexed 7", a four song compilation 7" with Helios Creed/Coffin Break/Nirvana, and one other, still undecided. There's another comp LP called Another Pyrrhic Victory with Malfunction, 64 Spiders, Green River, My Eye - a bunch of good stuff.
MRR: What's the deal with the "Secretions" comp? (on C/Z)
J: Well, it's all the important Seattle bands that didn't make Sub Pop 200. Both are crucial records if you are trying to get an idea of the Seattle scene.
MRR: What are some upcoming Sub Pop releases?
J: The new Fluid LP, the Tad LP, new Mudhoney 7", the Nirvana LP - that should be really great. They are good riff rock, probably my favorite Sub Pop band.
MRR: What do you think of the recent Bay Area interest in Seattle groups (holding up a recent Calendar Mag with a headline that reads "The Seattle Sound Conquers the World").
J: There has always been a tie-in between the cities. Lots of people from Seattle move here. It's cool, lot's of good places to play. In Seattle there are so few. I mean it's very anti-youth. The Mayor proclaimed it "a kids' place", yet there is nowhere that they (the under-21 crowd) can see live bands. If someone opens a place the Fire Marshall shuts it right down. The government and police treat music as an evil thing. We (the bands) are largely ignored in our own home town. That's why we're here. There are 40 to 50 bands there going crazy with nowhere to play. That's why they all record and tour.
MRR: 40 to 50 bands?
J: Sure. Look, in the last 14 months I've recorded like 18 singles, 5 EP's, 3 or 4 LP's...
MRR: Wow. How is the tour going so far?
J: Great. This is the California swing. On April 7 we leave on the big 6 week national tour.
MRR: How did it come about that you tour with Coffin Break?
J: Well, they are friends of ours. We've played alot together in Seattle. I produced their record. Stuff like that. We are both un-Sub Pop, so we're brothers of sorts.
MRR: Like many people, the first I ever heard about Skin Yard was from the Rhythm Pigs. How did that friendship occur?
J: We used to open up for them in Seattle. Once we did a micro-tour together - Olympia, Seattle, and Vancouver B.C.. They are



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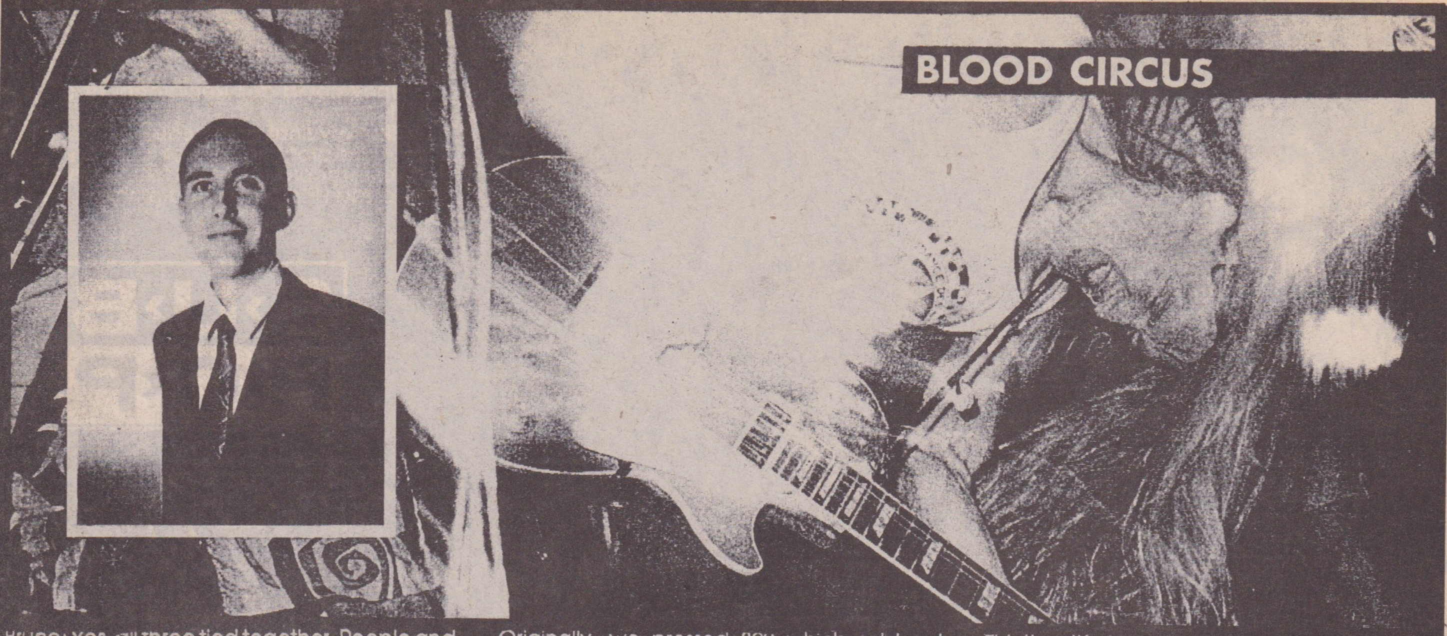
MRR: So you
during all this?

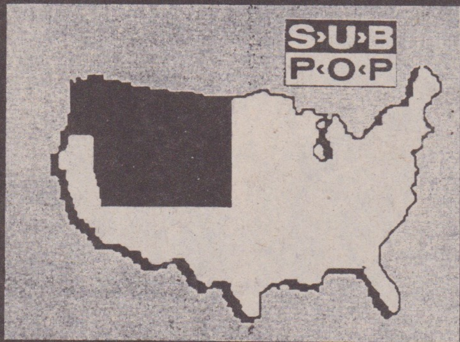
great guys. The friendship just developed.
MRR: How can bands who want to work with you reach you?
J: They could call Reciprocal at (206) 782-6411.
MRR: Any final comments?
J: I urge prople to check out Skin Yard live and on record. Also look for the new Nirvana and Tad LP's - I'm proud of them.

S›U›B P‹O‹P 2

In recent years, regional labels have made quite a comeback. A great example of this is the SUB POP label headed by Bruce Pavitt. Their coverage of the Seattle rock/punk scene has led to many interesting, diverse releases, while keeping with a theme: an almost instantly recognizable sound. I talked with Bruce several times, and here is the result of those conversations. Interview by Mike LaVella.
MRR: Lets start at the beginning...
Bruce: I was born 3/7/59 in Dark Forest, Illinois, where I attended an alternative high school. After graduating in 1977, I went to Blackburn College for several years. That was kind of a Socialist utopia, a real communist work situation. The rich kids had to work in the kitchen, too.
MRR: That's where you first got into punk?
Bruce: Around that time, I used to go to Wax Trax Records in Chicago every weekend. I would pick up a new single ever week and any zine I could get my hands on. I used to read Search and Destroy a lot, but the most influential thing I ever read was a mag called Cle out of Cleveland. That made me realize that an underground cultural renaissance could happen in any part of the country.
MRR: So you were interested in the punk scene right from the beginning?
Bruce: As soon as I was aware of it, I wanted to be involved.
MRR: When did you move to Seattle?
Bruce: Around 1979. I had heard a lot about Evergreen State College which was a really progressive school. Shortly after arriving there, I got involved with KAOS radio, a legendary independent station. Also I had an internship with OP Magazine. Their philosophy was "Let's work against major corporations, they have a strangle hold on our culture". Basically, I pillaged their record collection.
MRR: So when did Sub Pop begin?
Bruce: Around then, 79-80. As you know, SUB POP was originally a magazine. You have to understand that at the time, the American music scene was at an infant stage. There was Slash, and Search and Destroy, but say a record was released, even a classic record like the Dils, magazines in New York wouldn't review it. Now, 10 years later, everyone talks about those releases. But at the time there was very little nationwide coverage of what was happening musically. So my idea with SUB POP was to go scene by scene, reviewing all the indie releases from each city. It was the first magazine to be trans-regional in scope.
MRR: So you were still with OP and KAOS during all this?

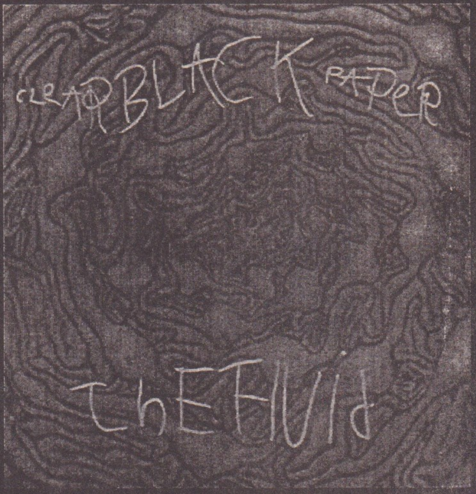


Bruce: Yes all three tied together. People and bands from all over were sending records to OP. And I used them for SUB POP.
MRR: OP didn't mind?
Bruce: No, not at all.
MRR: Then you started to do cassettes.
Bruce: I would alternate issues. 1 through 4 were magazines, 5 was a cassette, 6 a magazine and so on, until number 9, the last cassette.
MRR: What can you tell me about the cassettes?
Bruce: I compiled bands that I liked at the time. Pell Mell from Portland was one that I got to know real well and actually travelled around with. Also, the Embarassment, who I like a lot, were on one.
MRR: Would you ever re-release them?
Bruce: No, they were relevant at the time, but now I'm into a different style and sound.
MRR: So Sub Pop 100 was the first record?
Bruce: Yes, after that, it's just been records.
MRR: Do you miss the journalism aspect?
Bruce: No, after ten years I had kind of burnt out on it. I'm content to release records.
MRR: Was Sub Pop 100 hard to assemble?
Bruce: No, I had a lot of connections from doing the magazine. I used national acts to help draw attention to the label.
MRR: It it still in print?
Bruce: We pressed up 5000 copies, when they run out, that will probably be it.
MRR: After that you started concentrating on the Seattle scene?
Bruce: I woke up to the fact that lots of things were happening locally. The Deep 6 comp. was a pivotal record in that respect.
MRR: Is the Green River" Dry as a Bone " EP in print?
Bruce: It's temporarily out of stock. We are in the process of having more pressed. Same with the " Screaming Life" EP (Sound Garden). We hope to sell a lot more of those.
MRR: Then came the famous series of colored vinyl 7 inches by Seattle bands. Why did you limit those?
Bruce: Because I felt that by tightening up the supply, it would creat more of a buzz. Also, it was a promotional device, kind of like what Amphetamine Reptile does.
MRR: Why did you then stop with the colored vinyl?
Bruce: Well, it does get gimmicky...we're thinking of new ways to excite the public, like the Tad LP has a gatefold, a poster etc.
MRR: Of all the 7"s, which one is rarest?
Bruce: The Sound Garden one, only 500 pressed.
MRR: Which sold best?
Bruce: The Mudhoney "Touch me I'm Sick" 7". Originally, we pressed 800 which sold out immediately. The second edition has already sold over 3000 copies, and it's only been out a few weeks.
MRR: So what's the deal with the Sub Pop singles club?
Bruce: You join and receive a limited edition 7" in the mail each month. I'ts $20 dollars for 6 months, a full year for $35. So far, over 200 people have signed up. To date, we've released singles by Nirvana, Sonic Youth/ Mudhoney, Flaming Lips, Les Thugs and Helios Creed.



MRR: And what's coming up?
Bruce: Right now, it is as follows: April-Afgan Whigs, May-Mad Daddy, June-Pussy Galore/ Tad, July-Das Damen, August-Lonely Moans, September-Lazy Cowgirls, October-Honeymoon Killers, November-Fugazi, December-Rapeman.
MRR: So basically, all the biggest bands in America are killing to be on your label.
Bruce: Let's say that a lot of groups are being very cooperative.
MRR: Will the number of singles club 7"s increase with demand?
Bruce: Only when ith number of subscribers goes above 1500. But yes, if a million people joined, we would press a million copies.
MRR: I want to ask you a few things about Sub Pop 200. It says "limited to 5000"- are you sticking to that?
Bruce: Yes, although it is coming out on CD, probably this summer.
MRR: You used SST bands, K bands, Popllama bands, etc., did you have any trouble getting it together?
Bruce: No, everybody lives 45 minutes away from each other. There's a real sense of community up here.
MRR: What's the story with Sub Pop 300?
Bruce: It's almost ready! In going along with the series, I want to focus on regional scenes. This time it's Australia. It's going to have cover art by J.D. King.
MRR: Who's on it?
Bruce: Well, I'll say this: Lubricated Goat is.
MRR: Cool! What about Sub Pop 400?
Bruce: We're thinking about Scandinavia...
MRR: What are some upcoming non-singles club 7"s?
Bruce: The new Mudhoney 7" called "You Got it-Keep it Outta My Face" It will have a full color cover and a gatefold on the first edition.
MRR: Upcoming LP's?
Bruce: The TAD record is out. Now this is a great record. I tell people. "If you don't like this, you probably shouldn't bother with our label" Then there's the Swallow LP, which will be out real soon. Also, Nirvana has an LP recorded as well as the Fluid. They are both great and I really want to talk them up.
MRR: Are you happy with the US and world reception to your label?
Bruce: What do you want me to say? Yes, I'm pleased but there is a catch. We've been getting really good press, but we're gearing up for a big backlash.
MRR: Why?
Bruce: Because whenever you get full page spreads in Melody Maker, it's only a matter of time. That's the way it works. The English press build you up, only to tear you down.
MRR: I have to ask you this: Why aren't Skin Yard on Sub Pop?
Bruce: Guess what? In August we are putting our their new 7".
MRR: Great! What are your favorite labels besides Sub Pop?
Bruce: Touch and Go, great label. Amphetamine Reptile. I like K Records a lot. Occasionally, Homestead will do something interesting like Daniel Johnston.
MRR: If you could have any band on your label, who would it be?
Bruce: Dinosaur. (Out of his mouth without a seconds' hesitation-Mike)
MRR: Who are your all time favorite bands?
Bruce: Stooges, Sonics, 13th Floor Elevators, and Ramones. As far as the 80's go, Big Black and Sonic Youth.
MRR: What about hardcore bands?
Bruce: Minor Threat and Black Flag live.
MRR: Here's a good one. The Seattle scene is famous for hair, why don't you have much?
Bruce: That's kind of my own personal joke.
MRR: Anything else?
Bruce: We're liscensing a compilation of all the out of print singles to Waterfront Records in Australia. So people who missed out...
MRR: shouldn't kill themselves...
Bruce: Right.

SUB POP ROCK CITY - THE DISCOGRAPHY



SP10 **Sub Pop 100** LP. 5000 pressed
SP11 **Green River**-Dry as a Bone EP
SP12 **Sound Garden**-Screaming Life EP 600 on orange vinyl.
SP12 (A) **Sound Garden**-Hunted Down/ Nothing to Say on blue vinyl. 500 pressed
SP13 **Blood Circus**-Two Way Street/ Six Foot Under on red vinyl 800 pressed, 200 black vinyl promo copies.
SP14 **Swallow**-Guts/ Trapped on yellow vinyl, 600 pressed, 200 black vinyl promo copies.
SP15 **Green River**-Rehab Doll Lp 1000 on green vinyl.
SP16 **The Fluid**-Clear Black Paper LP 500 on blue vinyl
SP17 **Sound Garden**-Fopp 12 currently out of print
SP18 **Mudhoney**-Touch me, I'm Sick/ Sweet Young Thing Ain't Sweet No More 800 on brown vinyl 200 on black also. very small (5-10) copies on yellow, red and blue vinyl also exist.
SP19 **TAD**-Ritual Device/ Daisy 800 on clear, 200 black, 70 gold.
SP20 **Girl Trouble**-Hit it or Quit it LP

SP21 **Mudhoney**-Superfuzz Big Muff EP first 1000 with poster.
SP22 **Blood Circus**-Primal Rock Therapy 1000 on red vinyl.
SP23 **Nirvana**-Love Buzz/ Big Cheese 1000 pressed
SP24 **Swallow** LP also on cassette and CD.
SP25 **Sub Pop 200** 3 12" box set 5000 pressed.
SP26 **Sonic Youth/ Mudhoney**-Touch me, I'm Sick/ Halloween 2500 on black vinyl. 500 clear.
SP27 **TAD**-God's Balls LP 2000 with gatefold and poster. First 500 come with special edition of "Manzine"
SP28 **Flaming Lips**-Drug Machine/ +2 1500 pressed.
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THE ADVENTURES OF HEAVY MENTAL is a comic in the same vain as the Freak Bros. Publications. It is the first in a series we have planned. Many who have seen HEAVY MENTAL'S posters have suggested we do a comic book. So, we did. Will Ronald Reagan assasinate our Heavy Mental heroes? Will John Kinkly, who breaks out of San Quentin, get another crack at Ronald Reagan? The Cast of Characters also includes: Popie the sailor, Geraldo Rivera, Edwin Meese, Dan Quayle and his wife, George Bush, and we couldn't forget Batman and Robin. **WARNING: Though the content isn't really pornographic. the material may be offensive to parents, Geraldo Rivera fans, and most definitely CONSERVATIVES. So, don't say we didn't warn you! Oh yes, the price is $2.00.**

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AN ALL-AGES INDEPENDENT PROMOTION LISTING

Two issues ago we asked that people putting on independent shows send in a postcard telling us what they do, so that they could be listed in this new section in MRR. Only a very few people did this, which is largely our fault since it was not very well advertised. So, rather than print the scant information we now have, we'd like to ask again, and this time we'll be a bit more specific in what we want. People should list the following information if they want to be listed:

1) name of promotion company
2) address of company
3) phone number and hours to call
4) size of hall/club available
5) do you provide lodging or meals
6) guarantees or percentage of door

Please send in a postcard with this info, and we will beging publishing the list once we have enough. We'd like to run the list every issue, but want to keep it up-to-date, so you who are putting on shows should send a postcard in every month confirming that you're still at it and don't want to be deleted from the list, or including changes that should be included.

THE GALLOPING CORONERS

GALLOPING CORONERS - Are the unlimited outbreak of life instinct, the revival of inner world, their musical creativity grows as a primary natural force, it spreads and seethingly populates space... The inundant inner worlds, as the life-elixir gush forth over the parting and shattering corpses! The home glitters from the breath of the returning man. Here is the next world, life grows beyond itself. All profiles must change to scourges! We shall again clamp together the ends of the world! As yet unblown cruel trumpets are sounding! Our life is a flower blooming in the storm - branch lashing with flower until blood bursts out! The revolting sounds of an inner law - stronger than anything - are radaring this world - island through the strength of growing bird of paradise.

It is the Dutch Queen who has to get the GALLOPING CORONERS to Holland

An interview with Attila Grandpierre, the howling wolf, singer I guess, of Hungary's most progressive punk band, VAGTAZO HALOTTKEMEK. (roughly, the GALLOPING CORONERS) by Tamas Levay.

The band are: Laszlo Ipacs - drums, whistles; Lajos Soos - bassguitar, violin, howling, whistles; Endre Balatoni - cattledrums, whistles, howling; Sandor Czako - guitars, whistles, howling; Laszlo Nemeth - guitars, whistles; Attila Grandpierre - howling, whistles.

MRR: Why did you form VAGTAZO HALOTTKEMEK?

Attila: To shoot real life into this vegetative world.

MRR: How did you find each other?

Attila: I met Czako first when he was madly moved into the rhythm. We were on board a rock ship at Lake Balaton, and suddenly I realized that a guy abruptly seized himself by his stomach and already he was rolling on the floor. That was him and I knew we will do something together. He was a pal of my friend, Ipacs, who became our drummer. When they first came to me to party, I opened all the doors and scattered ten kilos of potatoes on the floor. They had to strip to the waist and slide into the inner room. The one reaching the farthest could drink first. We listened to the music, howling and dancing in ecstasy. Every hot part we rewound fifty times and tried our hallucinations and visions about them. We lived in the world of music.

MRR: What kind of groups did you listen to?

Attila: The legendary "Vincebus Eruptum" by Blue Cheer, "Kick Out The Jams!" by the MC5, the Stooges, Amon Düül I, Brainticket, Ash Ra Tempel, Iron Butterfly, Yma Sumac and ancient Hungarian folk music. Then Ipacs and Czako had to join the army, they formed a band, DENSES (abbr. of methylated alcohol) and won the National Rock Festival in the army. So they got better equipment and invited me. Then our name became VAGTAZO HALOTTKEMEK/THE GALLOPING CORONERS in 1975. Soos joined the band as a bass-guitarist and a howler in 1980. Viktor Arvai, our first cattle-drummer played before in EIHARITAS/CIVIL SERVICE as a drummer together with Laszlo "Fritz" Nemeth, our lead guitarist. In 1982 their band played on a big island in Budapest - so successfully that a mass fight broke out so intensively that the seven bands to follow couldn't play. Endre ''Boli'' Balatoni became our cattler as Viktor had left the country to Los Angeles. Boli played before in the bands COMMANIDO, T-34 which were also banned. He played in MARINA REVUE until most of its members left the country. That's how it got together.

MRR: I find it strange that at the time you started, punk music didn't exist yet. Therefore it was not the force of punk that inspired you but other kinds of music. And how was it that later you were considered a punk band?

Attila: Everything we made was instinctive. That is the point. It turned out it was useless to plan what we were going to practise even at our first practice. Everything was all right, there was nothing to learn so we "got high" after the second minute. Everybody tuned in: the drummer started off, I started singing ecstatically which gave Czako a fit of nerves - he screamed chuckling, jumping up into headvoices and back. Anyway, this was the way we were. But our friends were mad about it.

MRR: Did the audience come under your influence just at your first gig or not? One of my chums told me that a guy who had seemed totally quiet saw your show and at once went "aaaah!", began to cry and moved in. Did you succeed in doing so at your first concert too?

Attila: The problem was how to keep ourselves back for a while...The audience started off, some windows broke and the organizers interrupted the gig soon.

MRR: How much did the authorities tolerate VAGTAZO HALOTTKEMEK? Were you banned? How many gigs did you manage to do a year?

Attila: First of all, problem was we had a bad reputation. But after our first show in 1976 we were invited to other places, too. The point was that the organizers also were informed. It was a competition of information of the audience and of the organizers that resulted in whether we could do a gig or not.

MRR: How could you give another concert and when?

Attila: In April, '78, in a college. I heard later that it was a really big scandal and the organizers were fired from the university because of our show. Even if they did, of course, interrupt our concert after 20 minutes. An article in the weekly magazine of cultural events said that organizers shouldn't make such a kind of concert possible. There was another break, meanwhile Czako played with some other bands like punk group BEATRICE. From 1980 the competition of infos had become more balanced, we used new strategies as pseudonames and no names, no infos at all. Still our first eight shows were interrupted by the cops because of the actions of the audience. When punk spread in Hungary, new possibilities arose for us, too.

MRR: When did you give your first concert abroad?

Attila: We first went by the invitation of a West Berlin independent band, Tidliche Doris. They saw a film written and directed by Gabor Body called "Dog's Night Song" which was presented in the West Berlin international film festival in which I played one of the leading roles, performing as an astronomer and a Galloping Coroner. The film also featured the band and they liked it really. Gabor Body was teaching at the University of Berlin in those days so they could contact us. But on the first concert of ours in Osnabrück, I couldn't participate because I didn't get my passport in time.

MRR: Did it happen before that they played without you?

Attila: Only when it was absolutely necessary, e.g. when just before the concert I was so started up that I cut my artery and the ambulance had to take me to hospital for an immediate operation. But back to the original theme, the authorities didn't give me any info when I can ever get it. The only thing I could do was go to the Passport Department of the Foreigners living in Hungary because there and only there was a Department of Complaints. And they arranged that I got my passport within ten minutes. The passport, which I had been waiting for six weeks. So I could go to the Berlin gig in the Front Kino. There were five hundred people and the organizer said that that was the best show in the past few years. The musicians in the audience told us that they liked our music so much that they decided to do something like this. It wasn't a really big surprise that I had problems with my passport. Viktor, our former cattle-drummer, told me when he was walking in the street, a car came and jerked him in and they asked a lot of info of him. The real info that they asked him was: "Does Attila Grandpierre still thinks that he is the public enemy number one?" I never thought of a thing like that before. Of course a lot of our gigs they banned...once I heard that they had more than one thousand pages about me. Really? It could be interesting! But I have never seen it. There happened nice things when we travelled to the West. When we first went to Austria to a festival, Fred Sinowatz, the chancellor of Austria, was the personal protector of our participation. He sent a telegram to the Cultural Ministry of Hungary and so we could travel. Formerly they didn't permit our live appearance in Austria.

MRR: I feel it is hilarious that people in the West could understand a

music that is so strongly rooted not only in the East European traditions, but that of a "more Eastern" area.
Attila: The youth in the West like original music. It can be even Eastern, ancient Hungarian or Hun rooted, if it is original, authentic, vital and new, then it can be interesting, too. Anyway, it should be more interesting than a copy of the West-originated rock music.
MRR: Do you think they can understand the characteristically Hungarian roots?
Attila: They can perceive the vitality, the originality, the rhythm and the music...I think it means much more here, in Hungary.
MRR: Do you think it is important to understand your lyrics in your Western concerts?
Attila: No. It's the music that counts. But we enclosed the words in Hungarian, in German and in English because we think the text could be important later at the second, third listening.
MRR: It is funny that there was a bigger interest in you in the West than here, at least at that time. Isn't that so that while over there it was accepted that that was an instinctive thing, here a lot of people were averse to us?
Attila: Let's see. Of course, the P.A. people giving us the equipment were afraid of our destroying them which sometimes we did. The organizers were afraid of us because they would have liked to keep their jobs. And the anonymous persons ruling the whole culture as their monopoly were afraid because it was not made for them and by them. It was something totally different so they didn't feel they would be able to cope with it and use it for their aims. So they were also afraid of us. But not the musicians and the audience. Four great bands of the Hungarian underground scene wrote songs to us and/or about us like ETA punk combo, art-punk groups like KONTROLL, BIZOTTSAG/COMITTEE, and CSIGA-BIGA. BEATRICE also played one of our old trax. It seems that the above-mentioned retarding mechanisms are not so effective in the Western countries as here. Nevertheless, in the past few years some real changes seem to have happened here.
MRR: If you had to put into words what the substance of the music of VAGTAZO HALOTTKEMEK is, what would you say?
Attila: We work with a substantially different method in making our music.
MRR: This is not only music.
Attila: This is a mental trip straight through the different levels of the states of mind into the inner states where you become free from the normally built-in retarding mechanisms of the conscious mind to show up our existence. The conscious mind always works in a regulated manner, the mind is also gripped in a vice. Then you are gripped, too, you have the strait-jacket on and the rope-net holds you every movement. Then you are tethered and you can contemplate on the world's actions, you are safe, safe from all the dangers of life. What we do is to cut all these ropes off and start living. As a Western critic writes, "our music liberates the unconscious jungle", at our concerts, "the perception of time and space takes a totally new shape...in a dreamlike ecstasy it gives an answer to the drama of today with the vitality which one can find only within the folks of the Nature."
MRR: It is interesting what you say. If I were asked this question I would say that the music of THE GALLOPING CORONERS is like if it tried to search and outcrop the unconscious music of people before civilization. Or more clearly, this is a kind of music that - when we look at the people on who these many thousand years of civilization is settled on - tries to explode this glaze off. What remains is the instinctive man who lives his life without being pushed down by a lot of learned things. THE GALLOPING CORONERS goes back to this and finds the music of these men.
Attila: Some people said that they felt the monkeys coming out from the jungle so powerfully that nobody could resist their invasion. Yes, we have never accepted the conventions by which society tends to operate. We think these conventions have a large role in the tendencies against human lives. E.g. the convention by which you perform a music on the stage which was born off the stage, we do use. What we like is to jump into the nothingness from the first second. We go on the stage in a state of mind when we have to be able to throw the whole conscious ocean into the nihility. By the first noises the Titans carrying the Earth begin to itch. What happens? Who knows! We often have no idea of what will happen and we are shocked to see what we have created. That we are doing it by a law stronger than anything.
MRR: Are you living with such a strong empathy with each other in daily life too?
Attila: It is just these empathies and adventures which we discuss when we are together. This is the point in life, I mean, what opens a new space for an unforeseen Jump.
MRR: It is also impossible to translate your name correctly.
Attila: One essential point in our name is that it expresses that you are galloping by your own will and you are enjoying it in a way which is totally uncontrolled. You are galloping in this way by your full force to agnoscate the world and the people: hey guys, are you still alive? And the coroners - in Hungarian it gives some visual impression because it is made of two words HALOTT/DE.AD/ and KEMEK/SPIES/. In 1975 it was called shock music, earthquake music by people and when punk came in, they simply said: then your music is also punk. But this is falsely addressed to our music. Of course, there is something in common: being rhythmical, vital music, crying - but in these respects we are howling really like animals in an uncontrolled way, our music is considered as an unrestricted outburst of life's instinct. And if we listen to it, it really gives quite a different experience. Our music is basically a continuously developing, many levelled music which fills the audible space from one end until the other extremity. This means that our music is common with punk only in the final roots of the real punk which is a basic driving instinct for self-expression. But just these are the natural forces which drive the real ethnographical music, as Bela Bartok (famous Hungarian composer/author) wrote in a study. As he found with the Hungarian peasants, "the real music of the people is born in a cleaned state of mind free from models, patterns, schemes and every influence, when musical creativity throws away each of its crutches and relies only on itself and stands up as a natural force and develops unlimitedly by its own laws as the flowers evolve and blossom, as the birds fly and as the ocean is made unquiet. As the wind arises." And this is the only root which we use. There are some fixed rules in punk - it means a following of a certain fashion, with some kind of atmosphere, attitude by the thought and feelings which are common in this trend, with some common rhythms and basic musical blocks. Our words also express a totally different attitude to life than that expressed in punk music. Basically it expresses an extreme sensitivity to Nature as a living universe ("Get It Out, For God's Sake!", "Open Up, World", "Living Universe"). Already at the beginning I howled: "Well, there is no time to lose/there is no lost future anymore". With our birth there's not everything born. We have to get rid of any force tending to destroy us.

MRR: I think Johnny Rotten didn't mean future was lost anyway but that it was lost in the present conditions by the present way: if it goes on this way, there wouldn't be any kind of future, therefore it is necessary to create a new life. Don't you think so?
Attila: I agree. Punk isn't anything else but the revolution of the vitality against the rotten artificial saliva that covers the world today. But it's mainly a simple reaction... if you got a kick, you have to give it back...what we want is to pull the carpet from under its feet, to show that it is basically wrong and to present a new life experience totally different from the present one.
MRR: To me the most important punk bands were political. THE EX from Holland say "If you don't do politics therefore still you do politics because you don't express your opinion of the shit that is around us". And you ...hmmm... why don't you write political lyrics? Some people say it's bullshit, of course, 'cos with THE GALLOPING CORONERS the words aren't so important. That's the music which sweeps you away, and it is only later that you will look for the text. But with the most punk bands, the music is only a medium, a transmitter and it is the text that catches people. As I know, you are not apolitical guys, not at all.
Attila: We do politics, we haven't the slightest intention not to care what happens to us. But while we are doing music in our way, in an ecstatic state, we can howl only what is present in us on stage...and these aren't things of the conscious mind. Here you don't find any brake, regulation, control...and the politics is good when it takes care of the details, when it's controlled, when it's conscious...
MRR: And you throw away all kinds of control on stage...
Attila: All kinds, yes.
MRR: What about your record? Have you connected for a long time with Dietmar Lupfer, West-German manager of VAGTAZO HALOTTKEMEK.
Attila: For some years. You know, a lot of people were looking for our records in Western countries unsuccessly, so he founded his label just to release our records. That is now FROM BELOW SONIC BOOM RECORDS. First the LP was to be recorded in West Germany. It happened before the shocking Hungarian Cultural Month in Amsterdam, Holland. Amsterdam was the cultural capitol of Europe that year (every year a new capitol of a country is selected for it), so the big attention of cultural Europe was concentrated on this Hungarian Month in Amsterdam cos of the event, the Dutch Queen, Beatrix

came to Hungary. And as I knew later, personally she had to manage to get THE GALLOPING CORONERS to Holland...

MRR: That's cool, man. But why was it necessary to get the Queen's help?

Attila: The story is that first the Petofi Csarnok /cultural centre of Budapest/ proposed some official bands play syrupy love songs. The Dutch organizers gave them their best thanks and asked for some original, unofficial, underground bands. Some big bug upstairs said no to our appearance in Holland so the Queen had to state openly that she wanted this band to go to Holland. And we had to travel to an official event as an unofficial band. Next time when we wanted to go to West Germany the visas were cancelled...It was the revenge of the people in power in Hungary for this scandal...

MRR: In fact you were on the blacklist...

Attila: Well, we heard about it...but of course have never seen that. Officially, of course, the black list didn't exist. Why should it exist at all? Was there any kind of problematic band in Hungary...? Well, it's strange that even the Sex Pistols were banned in the suburbs of Budapest. Every band whose name was spray painted on the walls was said to have been on the black list...

MRR: Let's come back to your debut album...

Attila: We recorded it in Eindhoven, Holland. In the studio of Theo von Eembergen who is the sound man of Henry Rollins Band's gigs in Europe. When the Rollins Band came to Hungary and we played together, it became clear that we have to record the songs with Theo.

MRR: Was it a live-studio-recording or a classical one-by- one studio recording?

Attila: Ipacs worked out how we can do a live record in studio. In the first part we recorded the drums, the guitars and my howling. In the second part we recorded the cattledrums, the whistles, howls and so on.

MRR: How many days did it take you to record this album?

Attila: Three for the recordings, ten hours for the mixing and six hours for the cutting. The LP is distributed by West German EFA.

MRR: How does it sell?

Attila: The first thousand that were released in West Germany, Austria, Switzerland and Japan were sold out in a month. There will be pressed another thousand in January when we will have a tour in West Europe.

MRR: Tell us about your album's distribution in Hungary...

Attila: A manager of a Hungarian record company thought himself to be authorized to propagate the unfounded accusation that we work by the ideology of the Red Brigades and Action Directe terrorist groups and we are supported by the CIA...He had to take it all back but since that time if he sees me he drags to the other side of the street... I presented the LP to another manager. He told me that our music is like gold, it is worth more and more as the time passes and this is the reason why he doesn't release it now...I heard that he told others that if a metal combo played this music and he could do a business-oriented promotion for it he could sell 50,000 copies. Fine, eh? Thank God (sic!) last year some people founded the first independent label in Hungary so the album was released in 3000 and sold out in a week or so.

MRR: What's your feelings on the US scene?

Attila: I liked D.R.I. very much way back in 1983 but as I see today are better trax than bands. There's a certain kind of agony, stagnation on the whole front. Everybody waits to see if anything is going to happen.

MRR: And there's an abrupt growing need for the things from Eastern Europe and East in general. A lot of people think that the next boom comes from East. While last year there was no interest in casettes from Eastern groups, this year they snatch it out from each others' hands.

Attila: It says something that the Billboard charts are full of metal groups. The title of this one is: Appetite For Destruction. The gush, the saliva is now on the floor... in a way it didn't occur in the last twenty years. What I think is that the next boom comes from the deep, it will be more close to the fire, to the more profound, more dramatic world, to the instincts. We want to do something founded really in the deep...to shake the pillars of the world. It is interesting that the audience calls our music instinct-music, shaman-music, life-music not as the critics who say it is avantgarde punk or psychodelic hardcore.

MRR: What about the United States?

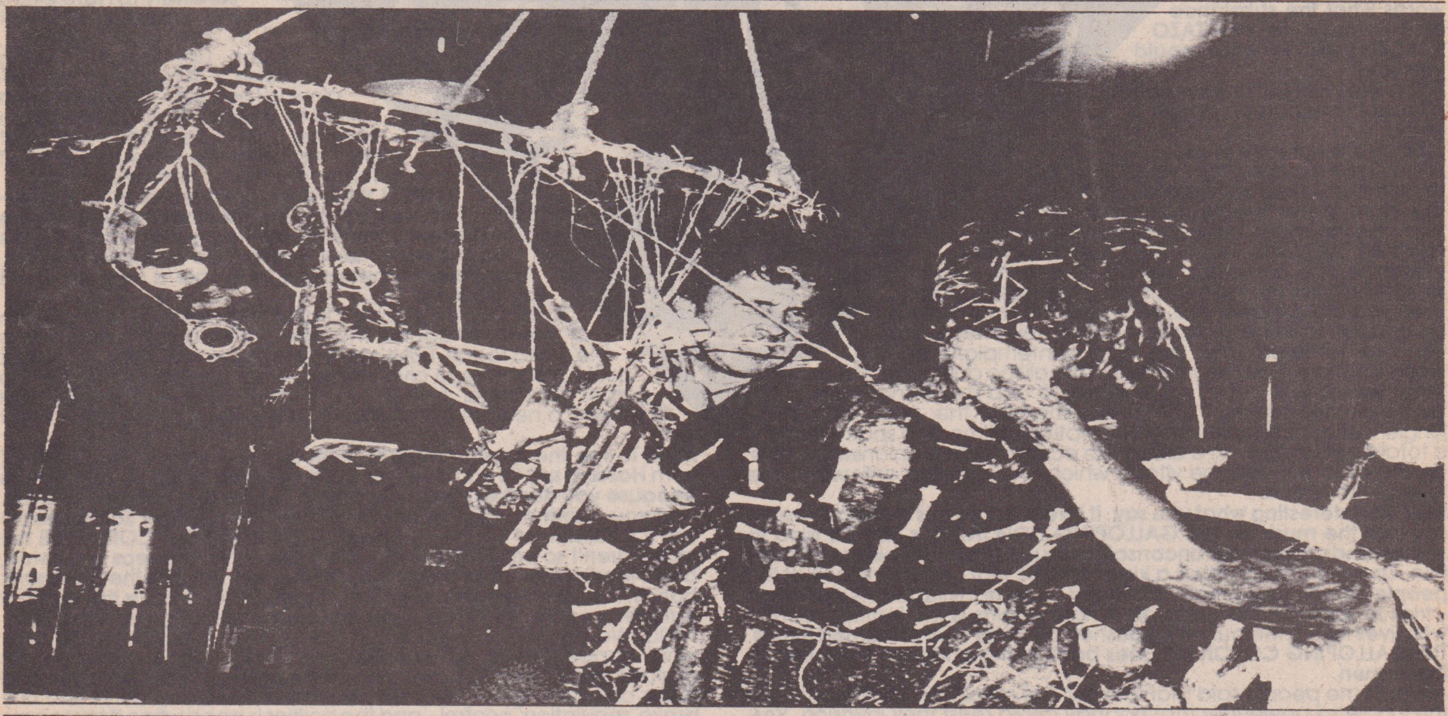
Attila: Obviously we are looking forward to going there. We hope we can do it in the summer of 1989 to take part in New York Music Seminar. We'll try to get there.

MRR: Who will release your album there?

Attila: We are keen to find a record company because it is a record expected to be released especially in the USA. This is wild wild stuff, they are the most responsive to it.

MRR: Is there any feedback to date from America?

Attila: I just heard that an American guy of Hungarian origin put the Hungarian national flag and shamanistic symbols on his jacket under the influence of our record. This is a result, isn't it? No matter how little but somehow we're known in the States. An international compilation LP called Fix Planet! was released there in which we had a two minutes long study. This record was played by the WICN Radio in the Boston area. Some people phoned to hear VAGTAZO HALOTTKEMEK again. A little bit later a journalist came to Budapest from Boston. She made an hour long casette about the Hurgarian punk scene with BEATRICE, BIZOTTSAG /COMMITTEE and VAGTAZO HALOTTKEMEK. It was aired and there were people again who phoned. The radio asked me for more material which I sent them. What happened? The program was so successful that I got another letter in which it was written that they wanted to air an hour program with music like ours every month. . .now we sent the LP.



MRR: Do your bosses accept at your places of work that you take part in such a kind of group? You are an astrophysicist, Doctor of Natural Science, Czako is a nuclear research engineer, also a Doctor, Ipacs is a physicist, Soos is a teacher...tell me about it for the fucking God's sake, what are you busy with?!

Attila: What am I busy with? How to change the world. I think this culture is getting exhausted, it needs a new turn with basically new ideas...the New Age comes and we still don't know the basic ideas of it. What will our fate be? And how can we Hungarians do something in this fight, how can we give some refreshing ideas which weren't involved in the stream of Western culture? This is what I'm busy with. Otherwise, as an expert of astrophysics, I'm researching

the origin of stellar explosions and the origin of the Universe. I also wrote an essay on the arguments proving that the Universe as a whole is a living system. And so on. An interesting thing is that the energy liberation rate per gramme and per second is the same in the sun's core and the metabolism of a human body!

MRR: Since when have you been busy with shamanism?

Attila: It started instinctively. Nowadays we're connected with Michael Harner, manager of the Center for Shamanic Studies in Norwalk, Connecticut. He distributes a cassette I sent him for their members with the music of a Siberian shamanic tribe "koryak''. I recorded it from the archives of the Moscow Radio when I was there. On the other side there is a concert of ours. He writes: "the work is radically innovative modern shamanic art in musical form. I dare say that you have not heard anything quite like either side of this cassette."

MRR: Why is your LP called Teach Death A Lesson?

Attila: Mankind lives using only tiny percents of the lungs and heart, and only some thousandth of physiological capacity of the brain within normal conditions. Are we dead-alives? Some thousand years pass and the unused organs degenerate more and more so the human brain falls below that of the mammal's. The witches, the shamans are exterminated and nothing remains in the common sense which could help us to solve the most important tasks of our lives. We want to revive the people from the deadly numbness! The forces of death want to keep us in this dead-alive state in order to have the quiet peace for the killing activity. We have to give a meaningful answer to them! Maybe that even the basic magical forces of life are not known at all in common knowledge, nevertheless, they are actively working in our daily lives and so they are the ones who can teach death a real lesson.

MRR: What are the basic magical forces of life according to you?

Attila: According to my father, Endre K. Grandpierre, magic means an act which develops by its own laws with elementary power. I think just the magic acts are the ones which can surpass even their own nature. Their nature is that their nature tends to be more than their outlined nature. They are able to be more than they are. Is there anything like that? I think there has to be because just this is what we feel when we want to give content to our life. That's why we want to see beyond our fate. But how is it possible? The point is that every important action which is basically important to our life does have a magical character. Love, imagination, thinking, creation are all actions with magical character. They got the magical character just when they surpass themselves when we are able to follow and do follow our inner law with an elementary primal power until its ultimate limits, so it develops in its totality. We all have to make these forces present, not only in our private lives but in the society, too kind will be squeezed out from the formation of its own fate, and we'll consume for consumption, we'll be estranged from our deepest inner world and then turns our life absurd, unfair and pointless.

MRR: What do you think the Hungarians' chances are today?

Attila: The only chance for us we have in ourselves, in our people. Strange things I have to say...There was a public opinion poll about the habits of citizen watching TV. Who turns on the TV in order to see a certain program? Six percent of the nation! It's a tragedy, a mass tragedy. And what's the mess with the mass? How long have people been called "mass"? Previously people were called folks or nation...which turned in the twentieth century into the well-respected term: mass. Was it really that kind of radical turn? By the way, what should I mean by the word, "mass"? Faceless mass, faceless dough...Faceless mass 1 meets faceless mass 2. Hello faceless mass! Are you also a faceless mass? Certainly, me...I'm only lingering here for a while since I've become a faceless mass. Really? And how do you know it? Imagine I read it in the newspapers... There is the mass, and...what else? Is there anybody who doesn't belong to the mass? Certainly, there has to be one or two faces, but it's not a good manner to speak about them. They are the ones trying to make mass out of people in order to use them unlimitedly for their aims. It is an illegal folk-slaveholding worldwide nowadays in process... And already 94% turns on the TV - it doesn't matter what the program is...what kinda shit, what kinda brainwashing stuff is on the air. The mass doesn't participate even in its family life. Maybe they don't change channels on their TV set because by the glorious development of civilization now we have many channels on TV.

MRR: What's your opinion of Western civilization?

Attila: I feel it missed the path more than three thousand years ago when the ancient Greeks ruined Troy, which was called in those days "the mirror of the world'', developed a society based on a narrow use-centered principle. After the siege of Troy, the Greek culture fell into an immense darkness for six hundred years. Then - still preserving some parts of the Trojan Eastern high culture - they seemed to be the one and only depositee of The Culture. After this narrow-based society came Christianity with its disgust for this-world. The next step of development was the one-sided worldview of science in the last three thousand years. According to this view, which was never well-founded but well-propagated, the Earth is an unimportant dust-grain somewhere in the infinite distances of galaxy clusters. This view also proclaims the totally unimportant role of mankind in the Universe, in its size-centered philosophy. In the same way it proclaims that the individual also plays an unimportant role in society because if the Tsar is shot, there comes a new Tsar and everything remains the same—the individual abilities are secondary—if somebody got a job he also got the mind how to do it. And what's the rudest is the view about our private life which we believe to be totally our own and is declared to be determined by this society, which is uninterested in us. Would this be the path to follow? Do we cut a poor figure before the beginning of the game? Who can have the interest to propagate this kind of views? Just the most important thing has remained unnoticed in the background: and that's that human beings are able to keep contact with their own natural substance, with the infinite Unknown in spite of every force, and they are the ones who can give a form and capacity by their own will and wish. That's the way leading to the life that could be the most vital, magic and total, which could have last been general with the ancient Hungarians. This way of life could have a revival even today and this is what we want to do.

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SLOWJAM

Slowjam are a new band from Wales with a sound that stands out in the scene these days. They have improved a lot in a short time so write them for their tape. Interview by Beddis.

MRR: So, you are a 3 piece with a drum machine, why this line up since Matt also plays drums?

Dave: The reason for the drum machine dates back to '86 when Matt and myself were recording some songs in a local studio under the disguise of "I Mobster"; the engineer had recommended the D.M. when I had previously checked out his equipment and when we finally came to do the songs (including a Crime re-work as it happens) it fitted very well. The months passed, Matt got involved with various Newport bands like the Cowboy Killers and Fenella Fielding, and I was offered a similar D.M. to the one we'd used before. Darren and I started jamming with it and after a short period recorded a demo and re-recruited Matt "Guitar" Grey. The D.M. is now an intrinsic part of the band; it's powerful, individualistic, and keeps good time. In fact, it's probably going to record its own LP shortly cos we can't match up to its talents.

Matt: Yes, I still play drums in Fenella Fielding but I ended up on guitar for Slowjam after we found out the D.M. could keep beat better.

MRR: What are your aims as a band, if any, do you think that bands who sing about subjects like anarchy and straight edge can help their cause by singing about it?

Matt: A lot of so-called anarchist bands are preaching to the converted just by the nature of the music they play, that's not condemming their views, just that they aren't helping the cuase further than their own audience. In the case of straight edge, it's ending up having a ridiculous effect on some people who have adopted it as a whole lifestyle and set of rules. This sort of religious obsession goes against its orginal idea, in my view, and it's made the people who started it feel embarressed and misunderstood.

Dave: I can't really say we've got any particular aims, just to produce some mo-foing peices of vinyl and play some shite-hot gigs. As regards to singing about anarchy and strainght edge, well signing about things never really changed bugger all. Certin bands have had an influence on relatively open-minded people over the years. This is usually only a temporary adjustment to their life. Example: John listens to his Crass records, becomes veggie, believes in freedom/ fighting the system etc. The wheels of time turn and John buys Bon Jovi records, eats meat and doesn't give a shit about anything. Which is fair enough. It's just a lot of these people with their beliefs and convictions turn out to be wankers anyhow (in my experience anyway). To my mind the 'coolest' people I've met can listen to various bands/music and keep their fundamental ideas or whatever all the way down the track. As regards to straight edge and people who go around saying "I don't drink! I don't drink!" in your face, they are just as much arse holes as the drunk who stumbles across the floor announcing: " I'm pissed! I'm pissed!" Yes we've all got our opinions on subjects but it's much better to express them intelligently in conversation with your peers, in a give and take situation.

Darren: It seems to me that some of these bands must have a list of subjects to write/sing about and will step into anything that will give them a few new songs. A belief is a good thing but I resent having it forced down my throat. I find it all very preachy.

MRR: How do you see society heading? Do you think the U.K. will get more violent, any more riots?

Dave: Society in the U.K. is definately getting more violent. In Cardiff, it's like a hell hole at night in the centre and close proximity due to drink related problems. I mean, it's always been dodgy but the situation at present is worsening. Violent crimes, robbery etc. have substantially increased. From what I've seen of the 'new generation' of young adolescents, it's almost as if we're breeding a new race of sub-normals. Riots? I suppose so.

MRR: Are you a fun bunch of chaps or have you a serious aim? Do you think you can mix fun with good lyrics?

Darron: Well when we split and are concentrating on our solo projects (myself-acting, Matt-stock car racing, and Dave-collecting records), I 'd like to think that someone might say "Yeah, Slowjam, I remember those guys." and then lay out over £50 for one of our albums.

Dave: I'd like to think so, we can laugh at ourselves, which is important- sometimes. Of course 'you can mix fun with good lyrics', however, in a subtle manner it can be much more effective.

MRR: Do you agree with Welsh nationalists burning homes in wales? Are you proud to be Welsh? Any of you play rugby or sing in a choir?

Matt: I feel more ashamed to be Welsh when I hear of Welsh nationalists burning homes. These people are just racists who seem to think that by destroying someones home (1st or 2nd) it will stop any English infringement on their culture. I'm not saying that the jpromotion of the Welsh language is bad, but, there are people, even on a much smaller level, who go about it the wrong way by being too patriotic. It's ironic but after all the fuss Welsh speakers made about having their own TV channel-and since it's the most exspensive single TV channel (S4C) in the world- that the 3 most popular programmes every week are all English or American shows. Yes, I did play rugby at school but gave it up. Darren is in a real Welsh male vioce choir which is where he learned how to sing.

Dave: Welsh natioalists have a cause but I don't think burning down some fuckers home or sending them a letter bomb to an estate agent is gonna gain them sympathy or support. With a lot of 'causes' you always get a number of arse holes who are just in it to do some other person harm, innocent or not. I'm proud of where I'm from but I despise rugby and have no interest in choirs.

Darron: I believe that some may care about the cause, but a lot of 'right on' type students are latching on to it just as something to rebel against. It's like someone I know whose mum lived on this farm when she was a kid, she moved, and then years later it got burned down for this so called cause. This must have really screwed up her childhood memories, besides, it's just racist the same way as us (the south) seem to get a lot of flak from most in the north for supposedly being too English.

MRR: A lot of people are getting into horror and splatter films. Do any of you like them? Whats your view on snuff films where the people were are actually killed?

Darron: I don't mind watching a good one, but when I say good I don't measure it on the number of decapitations. Some, take delight in really bad/crap ones though which I'm sure must be some sort of sick pose.

Dave: Yeah, I particualarly like the "Toxic Avenger." I'd prefer decent films with a hint of horror, say "American Werewolf," though on the whole I'd view any decent film regardless of classification. "Bladerunner " is a personal fave of mine. Snuff films- I've never seen one but have heard stories. Obviously the sight of real death in a film or real life is bad news. In the former the pre-meditated taking of human life for the pleasure of a mentally ill film maker is unjustifiable. Imagine if your girl friend or whatever was abducted and then forced into a snuff film? Fuckin' funny innit? We've all got the morbid curiosity exuse on some topics but you can take somethings too far sometimes.

MRR: What's your view on Stonehenge? Do you think there is any point in going there?

Dave: Well, Stonehenge, for those who don't know, is a mystical site made up of Welsh bluestones and green sandstones in Wiltshire, England. The building of it began 3500 BC. To this day no one is sure of its purpose perhaps for observing heavenly bodies. The fact that the stones were brought 200 miles from South Wales to their current location (in a cirular form) is incredible. The last few decades have seen latter days druids, hippy-esque etc. visiting the site to celebrate the summer solstice. 1985 saw the banning of festivals at Stonehenge. Personally I can't see much point in all the hippies going there. I suppose it's their annual outing as well as going to see Hawkwind once every fiscal year. The best portrayal of Stonehenge was in the "Spinal Tap" film if you don't already know.

MRR: Do you belive in the boogie man, Father Xmas?

Dave: Oh yes!

Darren: Well, all these motorway rapists and all killers in general are the boogie men really- in any shape or form. Someone out after your ass is pretty damn scary. Father Xmas-I did until I caught my old man pissed up one Xmas eve trying to wrap up a train set. As I was only six, this was a pretty traumatic experience.

MRR: Do you think AIDS has affected the majority of people's attitudes in the UK? Dosen't it always happen to someone else?

Dave: Yes, it's made people much more aware of this laboratory disease. Less fuckin' around now. I think most people are, or should realise it's not divine retribution for the homosexuals or green monkey disease- related. The Romans were great lovers of the tradesmans entrance; everyone has to realise that it's here and it's a fucking death sentence and yes, it happens to others and not to you- so bear in mind next time you dork a partner and don't care about the circumstances afterwards. (Slowjam promotes safe sex when it's a Lydia Lunch looking lovely!!!)

MRR: Anything else to say or sell?

Slowjam: Yeah, if anyone wants to get in touch for a copy of our cassette: King-Joe-Truck. It's £1.50 ppd or £2 ppd overseas. Write to:Slowjam/ c/o 2, Meredith RD/ Tremorfa/ Cardiff/ Wales / CF2 2SX/ U.K.

KSU a Ukrainian legend

Bieszczady are the wildest mountains in Poland. After 2nd World War here lived only vipers and wolves. Later in the sixties and seventies here was the very center of Polish hippies communes. In 1976 some highlanders from Ustrzyki Gorne had founded a band and two years later they changed their name into KSU. Yes, they were starting with the Sex Pistols, but their story was quite different. The first Polish punk band came from a small town and their first concert had to take place in the barn. Of course fiery pogo quickly destroyed it and then they give concerts just on the ground.

At first of the eighties KSU left theirTree Republic of Bieszczady and appeared on the first New Wave Festival in Tourun. Many Polish groups which had published records in the country and abroad took part in this festival but the winners were Bieszczady's highlanders. It was a great suprise, because except people from their town nobody had heard about them. But even this festival nothing changed. They returned home and still no one knew what they were doing. Bohun, the leader of the group left them soon and they hung out their activity. Since then KSU started existing as a legend, many punx went to Ustrzyki to find their FRB in the South West Poland.

When in 1986 there arose a project to make in Bieszczady a great touristic center KSU renewed their activity. Everywhere in Poland appeared inscriptions "We Don't Give Them Bieszczady" and KSU played a concert with Kult in Warsaw.

Now KSU create Siczka-voc, bass; George-guitar; Tu-drum; and Dzialko. They recorded 1st LP but nobody in Poland is interested in publishing it. So they're still waiting for their chance in Wilde Ustrzyki Gorne. Will the concert in 6th Grand Festival Robrege help them?

Maski (Arkadivsz Maskiewici/ ul. Mikotajska 4 m 1/ 76-200 Slupsk/ Poland

We won't give them Biezczady!

GUTTERMOUTH

GUTTERMOUTH is an up and coming band in So. Cal. interested in getting a little exposure.

The recent line up has been together just over a year, (besides the newly added bassist). The band's major influences are skateboarding, loud rhythms and good times. Recently GUTTERMOUTH has been tagged a gang band because of the ignorant so called gang members that appear at our shows and cause trouble. That just comes with the areal GUTTERMOUTH has no interest in any gangs, anywhere.

The band has only played one club, but was recently involved with a touring skateboarding team, playing shows at their demonstrations. On March 4th GUTTERMOUTH will record a four song demo tape which will be available to anyone who cares. Also stickers and our second batch of t-shirts will be available. For any info write to: GUTTERMOUTH, 710 N. Brea Blvd. Suite C # 151, Brea, Ca. 92621, FAX #990 5147

Maximo Volumen is a band from Gerona (Spain). The members are from other bands "Exterminio, ADR, Discordia". The lead singer is new. The musicians are: Juan (guitar), Andrés (bass guitar), Manolo (drums), Dami (vocals).

We formed in the beginning of December 87 and had different singers. Our music is hardcore with many thrash influences like Excel, COC, Spazztic Blurr, Jingo de Lunch, RKL, Slayer, DRI, No Mercy, Accused, Napalm Death, Gang Green.

The lyrics are about everday problems: diversion, social injustice, vivisection, police. In our town, there is a quite a HC Thrash scene (even if we are the only band) and this hurts our performances. Where come many moshers the atmosphere is funny, we are quite against punkies who are delighted by the 77 style, having the look of their idols, drinking, addicted to heroin.. It creates an atmosphere of friction (quite hateful) in our movement even if everytime there's less. Also we do a fanzine called Heavy Bone (Hueso Duro). We have a demo tape with eleven titles, too. Send us a tape with your music and information, zine and we shall do the same. Thanks a lot.

Joan Gubert/ Apdo 637/ 17080 Girona/ Spain

BLOODY MESS & THE SKABS

Photo by: Steve Rager

The following is an interview I did with punk band extraordinaire Bloody Mess and The Skabs. The band is fronted by punk legend Bloody F. Mess who has been doing it for at least 10 years now! I recently saw the band live and they were fucking great! If you like your Punk raw and real then get into this band, they have a 7" due out by April, which has cover art by convicted serial killer John Wayne Gacy! The band is made up of Bloody F. Mess- voice (23), Gabby- drums (24), Ugly Ted- bass (18) and Fish on guitar (18). So check out what Bloody has to say about the things I asked him. Interview by Mark Sawickie/Uniforce zine

MRR: How did you form Bloody Mess and the Skabs and how does this band differ from your previous bands?

-We formed as a result of a group of individuals coming together to play loud, raw, trashy rock'n'roll and to have both a creative/destructive outlet to let out aggressions, have fun, educate, learn and entertain.

MRR: You have a song called "Nigger For Love" on your forthcoming EP; what is it about?

-It's written about prostitution and people who can sometimes be emotionally blind and at the same time be used and abused by other people who supposedly "love" them. The word "nigger" is not used racially, it's a "bad word" and used to get attention. We're not a racist band!

MRR: Is it hard for you to do what you do because you live in Peoria?

-It can be limiting in certain areas but we create our own reality and it doesn't matter where you're at if you refuse to give up or give in. Besides, California and New York are out and Peoria is in! Ha! Ha!

MRR: How did you get convicted killer John Wayne Gacy to do your E.P. cover?

-He happens to be a friend of mine and I collect his artwork and he donated the E.P. cover for us to use.

MRR: How has the underground changed since you first got into it?

-More people have discovered it, more people are aware in the head and more people have exploited it.

MRR: Explain what some of your lyrics deal with?

-"Lawless" is about a local Peoria kid turned murderer. "Logic is Conformity" is about being drunk and not caring about anything. That's just two examples, we write about reality, fantasy and more.

MRR: Do you think people fear what Bloody Mess is about?

-People have always been and will probably always be scared to death of anything that threatens their T.V. mentality. A lot of people talk about freedom but try to prohibit others from having it.

MRR: Are you doing the 7" yourself or are you signed?

-As of now it's done independently with the help of a real good friend and financer and it'll probably be on a label. We are looking for a future label.

MRR: What do you think is the most fucked aspect of American life?

-Hype, blind nationalism, egotism and greed.

MRR: What are your feelings on all the factions in punk/hardcore like straight edge, nazis and Peace punks?

-Everyone should be free to express themselves in any way as long as other people don't get hurt physically.

MRR: Describe one of your live shows.

-The live show is raw punk rock'n'roll delivered in an intense manner but also it is informative at the same time cause some topics are addressed that people may learn something about. It's real!

MRR: Do you feel controversy is a necessity?

-Definitely!

MRR: Do you feel you are a political band at all?

-It can be looked at in a million different ways. I guess that just being alive in this day and age is political, but not all of our tunes are politically oriented but a lot of them are!

MRR: I know you are anti-voting, explain your reasons for that.

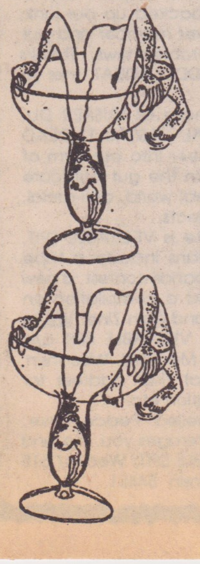
-I'm not anti-voting!! I just feel that the lack of choices to vote for in most situations are useless. Especially the higher up you go in governmental politics.

MRR: What's next for Bloody Mess and the Skabs?

-We wanna hit the road for a summer tour in 1990 and we'll keep having fun, standing up for our rights and what we believe in and recording music.

Bloody F. Mess/ 5523 Montello Dr./ Peoria, IL 61614

Photo by: Denise T.



ALCOHOLICS UNANIMOUS

ALCOHOLICS UNANIMOUS consists of five drunks, angry at the way that drinker's rights are being stomped on. The right wing Christian lunatics have been making life difficult for this nation's noble alcoholics for centuries.

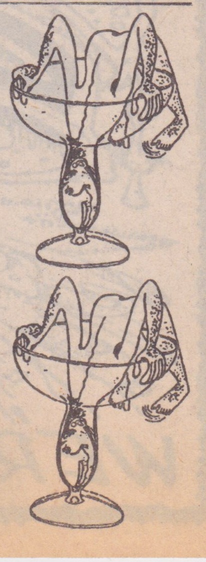
Yet all the ridiculous and unconstutional liquor laws (enforced by Gestapo-like liquor control agents and local pigs) were unable to keep the scrappy drunks down for long. However, in recent years the so called tolerant left-wing, having for many years championed civil rights, freedom of speech and expression, (and marijuana initiatives) have seemingly joined forces with the hysterical Madd Mothers and prudish ilk.

A.U. feels that society as a whole is ganging up on drinkers unfairly. Incidently, we support legalization of drugs and any other form of entertainment. We demand the release of persecuted drunks crowding our prisons.

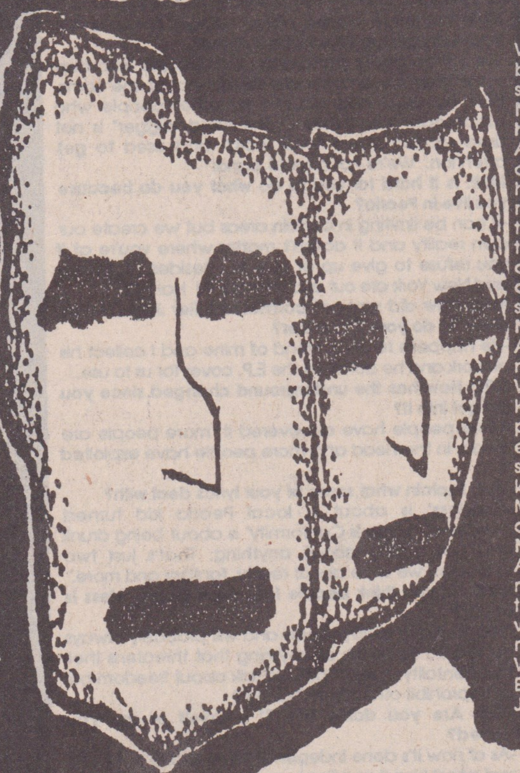
We demand an end to court-ordered sobriety. We urge all those in favor of true freedom in America, and the rest of the world, to join us in creating a future ALCHOTOPIA.

ALCOHOLICS UNANIMOUS's debut appearance was in October of 1988. Since then they have released one 7" EP salvo in their battle against Oregon's corrupt liquor control commission (entitled At War With the O.L.C.C. (see review MRR 69).

Today the band consist of Drunken Swine (bass) a veteran of the Imperialist Pigs, Intoxica and Whiskey Rebel (guitars) founding members of Rancid Vat, The Dean Of Alcoholic Studies (drums) who played in Tucson's Opinion Zero. . The Maniac, Playboy Buddy Jack, The Bouncer (vocals) whose past is better left unknown. An A.U. LP will be out soon.



ASBESTOS DEATH



Asbestos Death have been around since late 1988. It consists of Al-bass and vocals, Chris-drums, Tom-guitar and vocals. A six song demo should be out by the time this hits print. Interview conducted by the band.

MRR: What are some of the things that really bother you?

AD: I'm bothered by the fact that no one cares about you really. We are just organisms trying to coexist but suppression prevents it from happening. Your nice to someone, you care about them, they fuck you over. It's gotten down to steps 1 2-3. The punk scene wants to make society better. To get some problems solved. To make the world a better place, but mankind has gotten to carried away in its mistakes and it's too fuckin late to make a change on a large scale. Sure you can deal with little problems like relationships but what about things like racism, stereotypes, hypocracy, not to mention our political structure in this country which is a fucking espionage. What about religion. People have believed in it for thousands of years. Do you think we can change their minds? Asbestos Death doesn't try to solve things that can't be solved. It is an outlet for agression and hate. We take the things that piss us off and put them to music. It's very emotional.

MRR: What are your lyrics about?

AD: Social survival, things that restrict your right to think like an individualist, like religion. We don't put down skinheads. They strongly believe in their ideals and beliefs just like punks believe in thiers. Maybe their beliefs are different and violent from ours but if you criticize and condemn them for their thoughts then you are thinking just like them. I'm sure they feel the same way about punks as most punks feel about them. Hey look at that skinhead...bla, bla, bla. Hey look at that punk bla, bla, bla... It's an ongoing war. We must learn to respect each other's individual beliefs if we want to attain any social structure in society.

MRR: What are some of the good things you see happening?

AD: Friendships. You should have faith in a true friend and respect each others beliefs. Good friends are hard to come by. You can talk to friends. You can't really talk to say, parents because they are adapted to thier generation and they plan to stick with it. But there are exceptions because if older people keep an open mind and dont let it get filled with shit, you can talk to them. There is nothing worse than when somebody fucks you over.

MRR: What or how would you describe your music?

AD: It's kinda like trying to reach out for something but nothing is there. Kind of like the song Black Sabbath. We are influenced by a lot of Neurosis and early Dr. Know. When the music is really soft and wicked people in the crowd get the message. It's kind of an eerie, almost harsh sound. Kind of scary. Our music summarizes our feelings. We like lots of different kinds of music...Rush, Pink Floyd, Hendrix, old Kiss, the Melvins (who completly rule the world in power), but our music works best for us.

MRR: What about your tape?

AD: It's got six songs. Each average about four minutes long. Like we said earlier, it should be out by the time you read this but if you want to order one wait for the review in MRR. It's running time is about 25 min. It costs $3.00 U.S. and $5.00 (sorry but it's for p&h). We do want to play shows. Asbestos Death/ 10864 E. Estates Dr./ Cupertino, CA 95014 U.S.A. Booking call Jon at (408) 252-8474.

From Mid-Wisconsins' alcohol consumption capitol, Medford comes VEGTABLE SPIT. VEGTABLE SPIT is Viz (voice), Ed Riemer (guitar), Weasle (bass, backing vocals), and Andy (drums). We started out after a few tough breaks with other bands in 1986. Weasle and Ed searched for just the right voice and beat, completing the search in 1987. Once completed then played just about anywhere in Wisconsin upon a moments notice. Most notable with DIDDLY SQUAT in Stevens Point, with just 1 hour to make or break the show we packed up our junk, beer, and a somewhat hungover member and put on one of Veggy's most memorable shows. Thanks especially to Jason Cobb of DIDDLY SQUAT, miss ya man.

Veggy's turns the influences of HUSKER DU, REPLACEMENTS, SNFU, VERBAL ASSAULT, DEAD SILENCE, life in general, and beer into our form of hardcore. Our mid-paced, from the gut hardcore deals with positive, personal, real world, anti-racial, skate, and where will we be subjects.

Our only realease to date is VEGTABLE SPIT, We're Not For You. Future plans include a tape review by MRR, a battle of the bands contest, a new tape release next summer, and a compilation on Ruin Records c/o Sean Wipfli and Ruin Zine. We're Not For You is available from VEGTABLE SPIT c/o Weasle at 515 Jackson Street, Medford, Wisconsin, 54451. Also contact Weasle at that address for bookings, stickers, band information etc.

That's how the nare is spelled. Peace, Love, and all the fermented malt beverages you, me and all the world can drink. VEGETABLE SPIT/ Weasle/ 515 Jackson Street/ Medford, Wisconsin 54451.

NEW BANDS

WYD
Watch You Drown

WYD are based near Portsmouth, England, and was formed about 18 months ago from the remnants of 3 other bands in the area. We're a 3 piece band comprised of: Russ Bestly (guitar and vox), Paul Luce (drums and vox), Kev Luce (bass and b. vox).

We've been gigging for about a year, and last year released an 8-track cassette which sold reasonably well. The name Watch You Drown comes from an Only Ones song, and our main musical interests/influences are mostly the old punk bands (Stranglers, Clash, 999, Buzzcocks, SLF, etc.) as well as bands like Husker Du, Mega City 4, Three Johns, and FOC. We've also been compared to Angst--though we hadn't heard them at the time.

The band has had a good reaction from some of the good British fanzines (So What, Superb Device, Red Roses, 4th Dimension, HAGL, etc.) and will be featured on forthcoming cassette releases by Red Roses and So What 'zines. We are currently planning our debut single for release sometime in the next 6 months. It will probably feature re-recorded versions of "It's My World", "Face of Reality", and "Paint A Picture."

We gig regularly around England, obviously we'd like the chance to play abroad but haven't been given the opportunity yet. If anyone is interested in writing to us, or wants a tape with various studio and live tracks on it (send about 4 dollars--no checks please) then we'd like to hear from them at the following address: WYD c/o Russ. 492 Dunsbury Way, Leigh Park, Havant, Hampshire PO9 5BL, England.

KONDOM NATION

Hi, I'm Steve Sleaze of Kondom Nation. As MaximumRock&Roll requested profiles of Young bands, I decided to write one on my own! Kondom Nation started in mid 1988. The line-up was: Johnny Heathen (formerly of Audio Terrorism) Guitar; Steve Sleaze (formerly of The Fected) Vocals; Dave the Tormentor (formerly of Mental Torment) Drums; and Dennis Fry (simultaneously of Love Rod Exchange) Bass. As Dennis couldn't handle the pressures of being in 2 bands at one time, he split. After jamming with a wide variety of bassists, we came upon the wonderously talented Tony Pearson (formerly of Master Cylinder) our current bass player. Our songs cover every unpleasant subject, from Nazis to hemorrhoids to jocks. We mix standard punk with every musical style from Rockabilly to Funk to Metal. Johnny and Dave are D.J.s at local radio station KFSR here in Fresno, CA. Johnny had his own hardcore show, which was very convenient. But then tragedy struck; he had to leave his his position. So we just made Dave get a liscense and take over the show! We will make our vinyl debue in April '89 on the Shredder Compilation Vol. 3 with the esteemed company of Capitol Punishment and Plaid Retina, among other Fresno area bands. We have played shows with the likes of Flag of Democracy, Powerless Flowers, and Attitude Adjustment. We would like to do as many shows as possible with many different bands. So, if you'd like a new musical experience, drop us a line !

To own your own copy of our 34 minute, 13-song Demo tape, send $3.00 to:

Steve Sleaze
52830 Pine Drive
Oakhurst, Ca.
93644

Stickers are 25¢ for small and 50¢ for big.

Make check or money order payable to:
Genevieve Bausch

PORCELAIN BOYS

Eric Kaiser- Dums, vocals, Scott Cook- Bass, Tom Spence- Guitar. We are the Porcelain Boys. We have been together for a bit over a year. We once were a 4-piece where our drummer played guitar and sang. We then, in June-July of 1988 bought him (Erik) a drum set (from our old drummer) and proceeded to play as a 3- pelce with Erik playing drums and singing. We played in our basements and garages for a while, and then we did some recoring (joke).

We recorded with e bass player from Halo Of Flies and listened to tat, and realized how bad we sucked. We practiced a lot, and played as much as possible.

At first, we has a Black Flag-type sound. We were a bit slow and simple. We tried soing covers but didn't get anywhere with that. We started writing our own material and Erik started to rip on drums.

We finally player our first club show. It was a late night druk- type show, but we were approached with two different show offers, both with popular local bands.

By then we had developed a Descendents-type sound which makes us very happy becasue they are our favorite band. We actually have a variety of styles but they show rough the most. We played our first all ages show in Minneapolis at 7th Street Entry with a local skinhead band, Blind Approach. As out of place as we were, we went over quite well. We have played a few all-ages since then, and have gotten a bit of recognition.

Tapeography- we have 3 songs on the "It Came From The Cold" compilation tape with Dissent, Libido Boyz and Misery, to name a few. It is available for $4 through Chef Mallorder/ 1625 Commerce Dr. #1/ N. Mankato MN 56001. Also a demo is available through us for $3 1 El Dorado Dr./ Dellwood MN 55110.

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I SAID BLOOD, NOT BUD!

Gwar is a 13-person rock band from Richmond, Virginia, that combines the highlights of early Kiss and Alice Cooper shows with the inventive, cheap splatter of H.G. Lewis and the scenario of the Road Warrior's showdown. Starting as a joke a few years ago, they built the whole entourage, including a giant cockroach, tons of entrails, a dead dog, the Gwarrior masks, pyrotechniks, axes and Gwod knows else, and have now taken it on the road in a large bus. Neglecting any kind of set standards, there's no way to criticize or judge them with morals or values. You have to deal with them as what they are: Gwar, the ultimate concept band. Who else would make fun of feminism and macholsm at the same time--and not even care about it?

What it comes down to is that Gwar are good, clean, sick fun and that the interview was done in the depths of hell-o by Thomasso.

MRR: Everybody should just introduce themselves.

Sexecutioner: I am the Sexecutioner. I am perhaps the most virtuous being on this planet, is that not so, Beefcake?

Beefcake: It is true! I am Beefcake the Mighty, pontificator extraordinaire.

Balsac: Balsac, the Jaws of Death. I play guitar, and other things.

Sleazy: I'm Sleazy P. Martini and I am manager extraordinaire, and that's my adjective, asshole! You have questions about your own death, you are about to die soon, what do you say?

Beefcake: I suggest you hurry up and squeeze in your inquisitors before we axe your head.

MRR: Tell me where you're from?

Sexecutioner: We are from many places, not at many times, we are from outer space, we are from Antartica, and we are here now.

Beefcake: We are from way past Uranus. I know that I personally was studying equestrian science in boot camp before the Master's army, in his battle against the scum dogs of the universe, I met all of the guys in Gwar and we got together and hung out together. I got to be good friends with our lead singer Oderus when we were in the fields and he was starving hungry, his backside meeting his front, and I cut him a butt steak and, ha ha, we've been together ever since.

MRR: How did you guys decide to play music?

Sexecutioner: I believe Beefcake invented music by stretching dinosaur entrails across the freshly carved Grand Canyon, attempting to work on some sort of new recipe of his.

Sleazy: I think it was out of total boredom, wasn't it Beefcake? I mean, you'd pretty much eaten all the dinosaurs on the planet. There wasn't much else to do, was there? A little after dinner entertainment, you eat all the dinosaurs, what'dya do? You got entrails, you stretch them across the Canyon, ya plays some tunes, right?

Beefcake: It's true, thin mints just wouldn't do and here's all these piled up guts, they're not good for anything, just a bunch of viscera. I noticed the incredible acoustical powers of the Canyon, and so naturally I started to pluck things. But I guess the way we fell into this rock n roll format was....we were asleep, on this planet, in the frozen wasteland of Antartica, when Sleazy P. Martini, who was on the run from Grambo and the Morality Squad, got shot down. He crashlanded his helicopter right in front of our tomb just as the Master's harmonic convergence marshalled a force of energy that mistook for the celestial summons and it woke us all up. We walk outside and the first thing we see is this man, who immediately begins injecting us with all kinds of intravenous drugs. He makes us wear these little glasses with TV screens in a continuous loop of MTV, and the next thing you know, rock and roll was just an easy step. He figured hell, we're so stupid, we gotta play rock.

Sexecutioner: You know, Sleazy, I cannot thank you enough for waking us up and showing us the light. Lord only knows, if we were to follow that limp dick Techno Destructor, that upstart from who knows where's anus, I don't know where we'd be now.

Sleazy: You know, it couldn't have been possible without that ozone layer that was burned through the atmosphere of the Antarctic sky. In case you didn't know that, it was caused by all the glam rocker hairspray being used in L.A. The cloud actually floated over there and opened up that hole. Without that cosmic convergence, this all wouldn't have been possible. But hey, I done it before. Pansies From Hell, you remember them, right? They were gonna be the next Sex Pistols. It just so happened that they got iced, a little too outrageous. So, when I saw these guys looking like Conans and all fuckin' Road Warrior types, I said to myself "This band is destined for greatness." If not destined for greatness, at least they'll kill off the competition.

Sexecutioner: Hey Sleazy, I want to know where we get lip gloss like those other guys so I can have DSLs too.

Beefcake: DSLs are very important in a rock band.

Balsac: I already have the ultimate DSLs—theJaws of Death.

Beefcake: Ie, Dick Sucking Lips.

MRR: So how do you get so many people to behead on stage?

Sexecutioner: You see, you just explained a great mystery to me, what we call Ass Twisting Death Rallies you call rock concerts and we will provide the death every time. Just a few left over to interbreed, of course.

Sleazy: That gosh darned Melvin Fleebish, you know. In fact, we don't get so many people to decapitate at our shows. In fact, it's only one person. We kill other people in other ways—we desecrate 'em, we dismember 'em, we burn them, whatever it takes. But that one guy, you're talking about decapitation, it's one guy. Every time he gets his head chopped off he runs down to the local plastic surgeon to get it sewed back on so he can be at the next show. He's the most rabid fan I've ever seen. You gotta measure in gallons what that guy's contributed to the Gwar organization.

Beefcake: One time he showed up with Rosie Grier's head.

Sexecutioner: Most people, though, are usually content to sever off an arm or lacerate their genitals or appease Gwar by driving spikes into their head. But he, he goes all the way.

Beefcake: But you know something, I think you're missing the point, and for that you're gonna get the point pretty soon, OK. Listen to this: it is an honor to die for Gwar, just like the Islam religion. It is an honor to go down with a big fucking bootheel on your forehead, because you know that you were killed by the best.

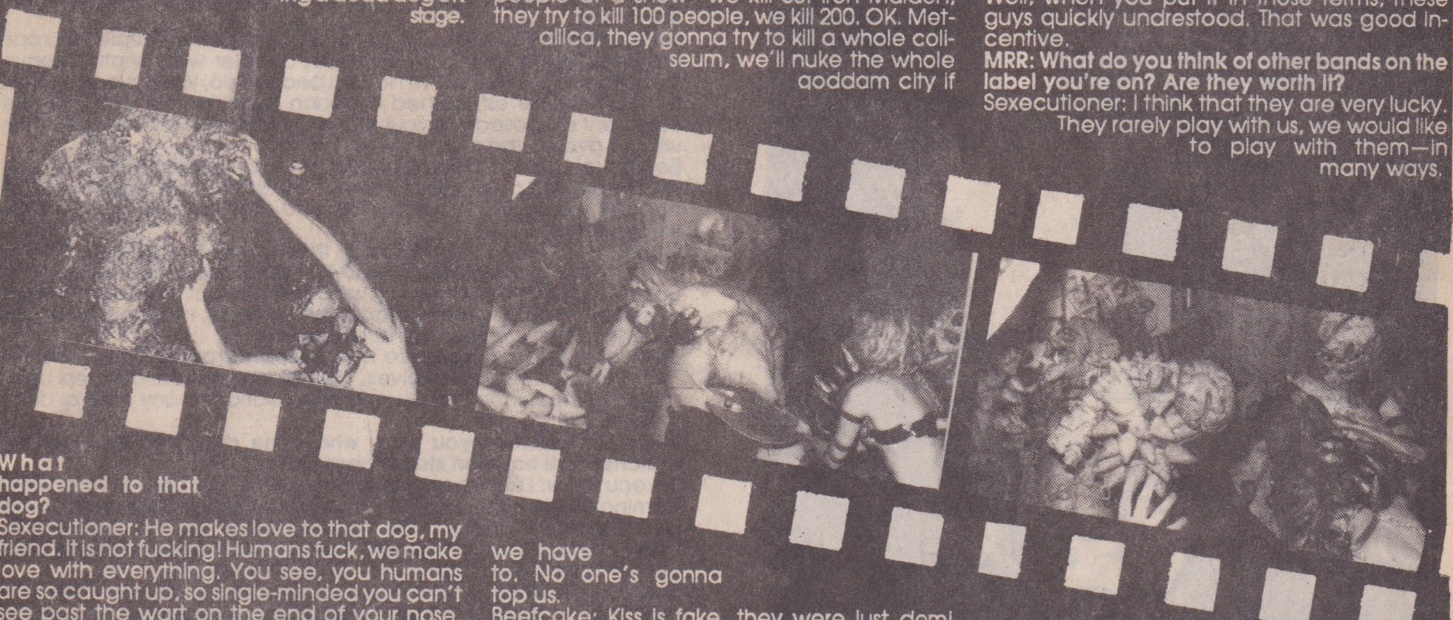
Sexecutioner: We know that you humans are very egocentric creatures and we are doing unto you what you have done to your planet for years. We know you love it, you do it to yourselves and now we are showing you the way to do it all at once.

Sleazy: Supply and demand, give the customer what he wants. I don't care about this moral shit! Hey, I got a product—you want it, you buy it, that's all there is to it.

Beefcake: That's right, and speaking of products, in case you're interested, I have taken it upon myself to market Sleazy P.'s latest endeavor, which is the organ donor's card. Go ahead and tell them about the organ donor thing, Sleazy.

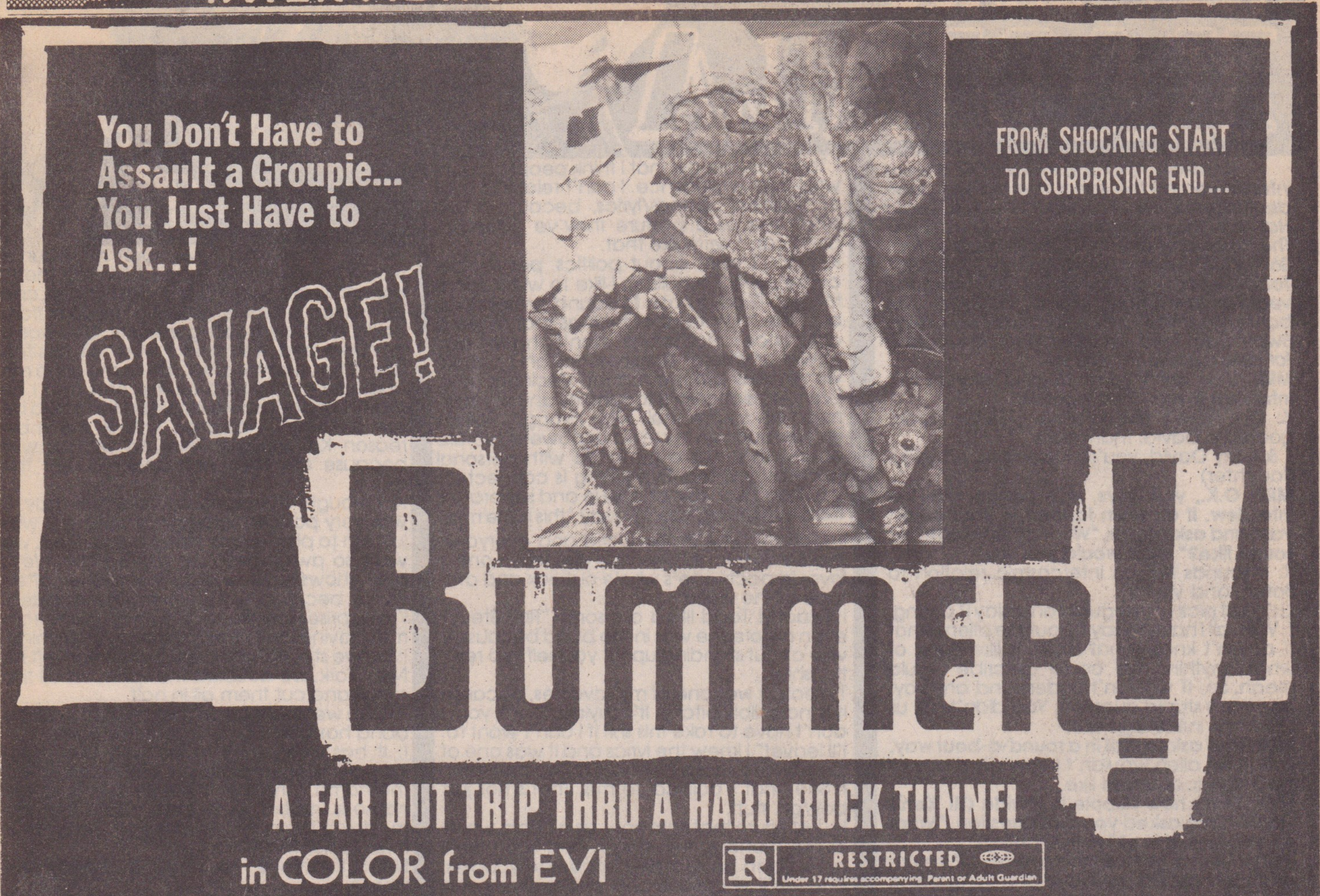
Sleazy: Well, I've got a little side market I've got goin'. You see, I figure with all this need for used organs, I figure, hey, people need transplants, they need those hearts, they need those livers, they need those kidneys, they need those lungs, they need those transplants quick. There's not enough people out there to supply them, ya know. You gotta stiff relative who doesn't want to cough up a kidney for you, you're on your death bed and you can't wait around, you gotta do somethin'. That's when you come to me. I know the people who can deliver the organs overnight, any place, any time, at a moment's notice they can get you any organ. So when you want an organ and need it fast, come to Sleazy P.'s Discount Organ Supply Center. Oh, excuse me, that had nothing to do with the

subject, it was just a freebie, a pump for my new business.
Beefcake: We go for those plugs, you know.
MRR: Speaking of Islam, what do you think about the Rushdie thing?
Beefcake: Salman Rushdie, he's a human like you, he knows how to use a pen, but that doesn't stop him from getting his forehead crushed in by the heel of a book. I tell ya, he's just like the Ayatollah Khomeini as far as I'm concerned. Foreign.
Sexecutioner: The Ayatollah Khomeini is at least honest, you know. When he tells people he wants somebody dead, he tells the whole world. Just like we do, just like Sleazy does.
Sleazy: That guy knows how to throw a fuckin' party! You remember Mecca 1986, that was a party. 600 dead, now that guy knows how to have a good time. I like the way he dresses, too.
Beefcake: He does, he has a lot of style, he's true punk.
Sexecutioner: Ah Khomeini, who else would have a law that when you're found with a dick up your butt you get it cut off?
Slave: Ha ha ha ha.
Sexecutioner: Shut up slave, you're lucky to have a butt. If it wasn't for those reanimation spells of Oderus, you'd be walking around with two heads, one on each end.
MRR: Talking about fucking, last year when I saw you, Oderus was still fucking a dead dog on stage.



What happened to that dog?
Sexecutioner: He makes love to that dog, my friend. It is not fucking! Humans fuck, we make love with everything. You see, you humans are so caught up, so single-minded you can't see past the wart on the end of your nose. Everything in life has an aperture or a perpendicular, all which may be enjoyed in various ways, whether it's male, female, or on the side of the road live or dead. And when I see a human being, I say to myself, "Ah, a floral arrangement. Let me go to this bouquet and rearrange its limbs in more perfect form." And I say, "That is art." It makes me want to make love to it.
Sleazy: The boys feel there's nobody whose orifice is not worth filling. It's a beautiful, beautiful concept. Universal, kinda like hair. No hole is not worth filling.
MRR: You guys are very violent; aren't people offended by that?
Sexecutioner: Personally, we don't give a shit what people are offended by. They're not offended, they're beheaded. But I tell you one thing, it never crosses our mind that some paltry, limp dick human is watching our show and thinking, "Gosh, these guys are sure a bunch of nasty fellows." And you want to know why it doesn't cross our minds, I'll tell you. We don't have minds for them to cross.
MRR: A lot of people tell me they think Gwar is gonna be as big as Kiss were? Would you stop your violence and do a tamer show to get famous?
Sleazy: What are you talking, compromise?
Sexecutioner: It's not in our lexicon, my friend. We understand that many bands have been trying to cover our songs the last 40 million years, and as soon as we showed up they take off their make-up and costumes. I don't think we need to compromise, no.
Beefcake: My child, imp that you are, have you learned nothing from this encounter? Let me tell you, there is no compromise with Gwar, there is no medium. Surely one day, we will play the Coliseums. In my youth I played the Coliseums. It was I who spurned Gene Simmons to spit the fire, it was I who spurned Jimi Hendrix to put the little tabs of acid in his headband, it was I who kicked John Lennon's butt out onto the New York City streets where he was struck dead by a rabid fan. Don't you understand anything at all? We are the end all of music, we are "it" and that's all. And when we have finally reached the apex of our glory, only then will we compromise and that compromise will be that we will allow one human only to exist on the same stage with us. That human shall be Anton Rimcob, genius.
Sleazy: Let me tell you something else. Hey, we don't need to compromise. In fact, everyone's going to be coming to us. Bruce Springsteen, he's gonna try to kill 20-30 people at a show—we kill 50. Iron Maiden, they try to kill 100 people, we kill 200. OK. Metallica, they gonna try to kill a whole coliseum, we'll nuke the whole goddam city if we have to. No one's gonna top us.
Beefcake: Kiss is fake, they were just demi gods. We however are immortal, we are the butt uglies of Valhalla. Those who are not allowed to enter into the realm but are still loved and cherished.
Sexecutioner: You see, to be the demi-gods you have to beat the demi-gods. We'll take anyone on, any arena, any planet, and we will fight for the best, night after night as we have done in this pitiful planet of yours.
Beefcake: You see, rock n wrestling, brrrffffrrrr. There is no such thing as rock and wrestling. It's just rock and reality with Gwar.
MRR: What do you think of people who accuse Gwar of being an "arty" band?
Sexecutioner: I am an art fag, it is true. I just told you what I do with the works of art that I see walking down the street. Beefcake: You see, death is art, and in that sense I suppose we are all artists. Surely we are the greatest artists, and if they want to call us "arty" then that's just another word for them to say before they die.
Sleazy: The very word "art" was derived from the word "gwar". A wart on the member of Gwar is art.
Beefcake: Somewhere they lost the "G". It's just like them, they're always losing something, like warheads and things. Bastardization, that's human's middle name and we're not going to stand for it. We've come to this planet to try to have some good clean fun, and what do you do, you bastardize it. I tell ya one thing, the human race is not long for this world, that's the truth.
Sleazy: And neither are you if ya don't keep the questions moving faster!
MRR: What was the reason Gwar put a record out?
Sexecutioner: I was the one who answered the phone when this Kramer called. I said "Hello" and he said "Good, start recording!" Well, we just happened to be playing around with these musical instruments, then this record comes out from this pregnant record company, I guess.
Sleazy: A truly phenomenal success, I mean here it is the best selling record on the planet and it was all recorded across the phone, all the instruments. In fact, we had an individual phone for every musician in the band. Now, the reason I managed to convince these boys that this was a good idea—you see, they have a very low comprehension level of modern workings in modern society—so I did manage to convince them that if they did record this album there would be more death, more sex, more crack at every show. Well, when you put it in those terms, these guys quickly undrestood. That was good incentive.
MRR: What do you think of other bands on the label you're on? Are they worth it?
Sexecutioner: I think that they are very lucky. They rarely play with us, we would like to play with them—in many ways.
Beefcake: We did play with this one band, I think they were callea Sharkey's Machine. Yeah, dey were really good.
Sleazy: I don't know, I thought they were kinda misleading. There was no sharks and there was no machines.
Beefcake: I know, but they were delicious as an after-show treat.
MRR: Who writes the words for the songs, and I want to know—sometimes I have a feeling that there's some social criticism creeping into your songs?
Sexecutioner: It's so easy to criticize your society that we cannot help it. Everything we say is a social criticism.
Beefcake: Everything we say is a prophecy, ya know. When God speaks...
Sleazy: ...the shit sticks. Wear it. That's our philosophy.
Sexecutioner: There's one criticism I have. You disguise so many things, you change the words around, you relish in chaos. Your own most national hero to me would be the great-

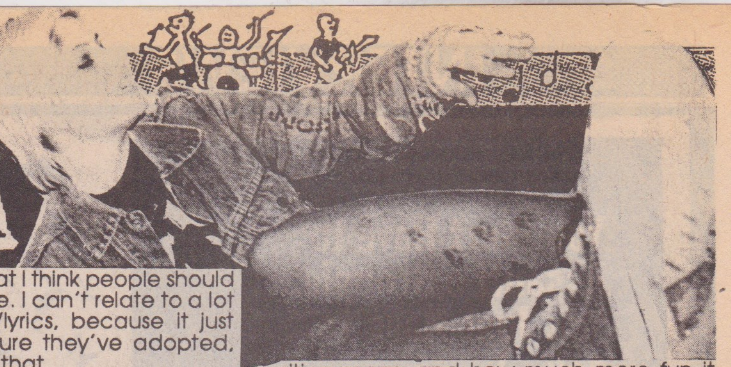
est hero in my countryland for giving them drugs, using the money bought from those drugs to kill their friends—all at the trust of their own countrymen. He is a hero in my book and I'm glad he is in yours, but you do not practice what you preach.
Beef: We all write the music you know, we all sit down with these giant stone tomes and we take a big chisel and then somebody sets their forehead to the chisel and everybody comes up and takes a turn at whackin' him on the back of the head. The finished product is pure genius, like everything we do, you know? Of course, you talk about society--first of all human society is not worth criiticizing, but like you said, you can't help but you open your mouth and if you're a god or you're a demi-god or whatever the hell we are, it just happens.
MRR: I've only seen one girl up on stage with Gwar. Why is that so; are you sexist?
Sleazy: Ha ha ha ha ha ha.
Sexecutioner: If only that was the truth. I'm afraid it's a little case of reverse sexism. She will not let any other woman exist but her, and if she had her way she would not let any man. However, she must have somebody to talk to, so she lets us live. Yes, we have been asked before if we are sexist, and you know, it's not as much sexist as it is humanist. We hate all humans equally, we hate the black ones, the white ones, the red ones, the yellow ones, the pink ones, the green ones, the male ones, the female ones—they all suck, man, and they're all gonna die! And if they're gonna die by getting their dicks chopped off, well then that's just how they're gonna die, isn't it? You know, you only have so many orifices in this dimension that we can touch on, but females are lucky enough to have 5 or 6 of them. I think they're damn cool if you ask me.
MRR: Why does Gwar only play in America? Why don't you come to Europe? There seems to be an older culture in Europe.
Beefcake: I was raised in Europe, what are you talking about! Stonehenge! How do you think Stonehenge got there? It sure wasn't Spinal Tap.
Sexecutioner: You know, we get offers all the time. People in Europe are begging for another genocide, another war, another something from Gwar. But we're natural people too. We have schedules to meet, we've established a beach head in your own greatest continent supposedly of your planet. What more do you want? We will get over to the rest.
Beefcake: On our first European tour things started out kinda shakey with the sinking of Atlantis. After that we had a lot of gigs cancelled, nobody wanted to have us come to their country and ruin the whole place.
Sleazy: World War I, World War II, they jaded the people. They're used to dying over there, it's no big deal. We chop heads off in Europe, people would yawn. If we can figure out how to get millions of people together in one place, then maybe, maybe we can put a dent in the European consciousness.
Beefcake: But our presence is scrawled across European history. They mention the werewolves, they blame natural disasters upon natural things when there is only one solution to any natural disaster and that is Gwar.
MRR: At the shows you play, what's the deal with the wrestling matches you have on stage these days?
Sexecutioner: Like we said before, we have the belts of total world domination. We made them, and you've got to take them away because your planet is in the balance called Techno Destructo Express. Like I said, upstarts, stupid monkey wrenches and rocket pods will not take over a planet, not as long as we live.
Beefcake: That's true Sexy, I'll tell you one thing, I have watched this man right here develop from a pea brain, musclebound mugwump into the fine piece of male specimen that he is right now. I've seen him train, I've seen him sit there and lift icebergs over his head every morning. We wants to jog, he just jogs around the perimeter of the continent two or three times—he's in fine physical shape and he's an athlete.
Sexecutioner: More than an athlete. I love to get hurt, what can I say?
Beefcake: He doesn't mind the pain, he just likes to get out in that ring and rock n roll. We are faced with various challenges and wrestling is something that is as old as time, why not put it in that format?
Sleazy: The two hottest things in the country right now, and probably the shadiest: rock n roll, wrestling. It only makes sense. They even sound alike. Roll right off the tongue. I told these boys, listen, the Techno Destructo's gonna fuck with us every single night, why not make some more money, put him on the bill. Advertise the fact that there's gonna be a big ruckus, a big fight, a big match. Gwar's gonna be there, let's put up the ropes, hey invite that goddam cockroach from Chernobyl that keeps pestering us too. Beefcake can take care of 'em.
Sexecutioner: Every mutant that you can muster up on this planet, any dimension you choose.
Sleazy: It only makes sense, if people are gonna fuck with ya, put up some ropes and let 'em do it fair and square with a referee there—of course, under my pay.
(A big noise erupts)



Techno: You dare mention my name. That's right, it's me...Techno Destructo, arch enemy of Gwar.
Sleazy: Oh, there's gonna be a good turnout tonight!
Techno: Yes, Oderus isn't present for this interview, and let me tell you what happened. I was walking down the street and I caught him in the alley just as he was shaking the last few drops of piss offa his cock. And I came up behind him and caught him in the arm clamp and ate a large portion of his brain. Well, the next wrestling match...we'll see if he's so smart.
Sexecutioner: a ha ha, Oderus is out having a brain transplant right now, like he has every night, thanks to you.
Beefcake: Tonight he's gonna be back with the brain of Doug Williams and he's gonna be ready to kick some butt.
Sleazy: I think this guy needs a lube job, like one of his 14 points needs to be checked, ya know.
MRR: So what's the reason you hate Techno Destructo so much?
Sexecutioner: Like I said before, we're very comfortable with Sleazy and being in this sleazy country. We don't want to get unhooked from crack, we don't want to get unhooked from your concerts, your mass death rallies. He wants to take us back and fight some stupid battle in the center of the galaxy...
Techno: That is why Gwar must die. Show after show I pleaded and offered them the universe. I was sent here as a messenger to get them and bring them back to their rightful glory as masters of the entire universe. And yet, still, they would rather stay here and claim the table scraps after the show, would rather get drunk and fucked up and enjoy the whole rock and roll decadent lifestyle. They won't join me, and that is why they must die and be destroyed once and for all!
Sexecutioner: You know Techno, I would recommend Valvoline suppositories, really.
Beefcake: What this govad does not realize is that we're having fun here. Any place that you can defy gravity you're gonna have a good time. I don't wanna go back up there, man, I spent a million years in boot camp there, my mother was a goddam petri dish, I hate it there man. I don't ever wanna go back and I'm not gonna go back. So you can just take your fuckin' monkey wrench and get lost!
MRR: One last thing: what's the story behind the Gwar toilet?
Sexecutioner: Ah, the Gwar toilet, which you all worship every day whether you like it or not, it originally was a casserole dish we designed. We would excrete in it and use the entrails of the local creatures as well as our own mucus and God only knows what, and some in casseroles, re-animate corpses, get in touch with other dimensions, anything. It was like TV to us then.
Beefcake: It's an ancient remnant of Odin's oracle.
Sexecutioner: I like to get in it and take a bath from time to time and spout poetry.
Beefcake: It is a source of power that you humans have long ignored. The water closet, as my good friend Mark Twain called it. You go there and make these offerings and over a period of time your sewage system has built up this mass of power supply. And every night we can tap into that and regain our strength after Oderus and Sexecutioner have squandered it with their Scott Baio bullshit stoner lifestyles.
Sexecutioner: I would like to think that when we share the Gwar toilet with the people in the show, that the whole impact will be one of reverse catharsis. Yes, where you spontaneously explode with your own excretions. That is art.
MRR: Is there a Gwar movie coming up so you can become big stars?
Beefcake: If Sleazy can collect enough of those little rectangular pieces of green paper, of course there'll be a Gwar movie. Why not, action figures too.
Sleazy: I've told the boys that we might do a movie if we could install cyanide sprinkler systems in all the theaters across the country. If Gwar cannot be there in person to kill all the people, at least let them experience vicariously true death while viewing the movie. It would be a spectacular finish to watch those credits come down and see green clouds of deadly mist floating down as the doors are locked behind you and ushers laugh insanely. I don't know, it's America.
Sexecutioner: I think we could transform this world's greatest live show into the world's greatest death movie, yes.
Sleazy: Yes, it's possible.
MRR: Any final words from Gwar?
Sleazy: I think those are your final words, pal, cuz these guys are gettin' pretty antsy. These guys are walkin' a fine razor's edge between life and death, know what I mean? If you're lucky, maybe they'll let you live. Anything to say about that, Beef?
Beefcake: I don't know, I like his shape.
Sexecutioner: I think he would be good interbreeding stock for back in his homeland, for when we get there there will be more like him too to rearrange. Balsac, you got anything to say. Your jaw's been clamped shut this whole interview.
Beefcake: Let me oil him up here.
Balsac: Thank you Beefcake. I've been very busy chewin chocolate. Doggy dropped it.

NEW BANDS

KAMALA



KAMALA AND THE KARNIVORES were interviewed by the executive big-wig presidential producer of Lookout Records, David Hayes, in the plush master suite of his offices. The Karnivores are: Ivy Dubois, bass/vocals- 36"-25"-35", Lovely Linda, guitar- 30"-30"-30", Todd Peanut, guitar- 36"-21"-36", and the vegetarian Kamala, drums- 19"-32"-5'. The band has since disbanded, with Ivy joining Sweet Baby and the other members looking for new people to play with.

MRR: You don't have to print any of this interview if you don't want to.

K: Oh, here's the interview: Hello David, goodbye David, thank you.

T & I: My David, you're looking nice today! (laughter)

MRR: O.K., you guys, let's get on with the interview. If an alien landed in your backyard and asked you, "What does your music sound like?" what would you say?

K: It sounds like an intercosmic relation to Saturn and Venus.

L: I'd just pick up my guitar and play IT a song.

T: Well, all I have to say about the alien is that IT doesn't know what music is like here, or what anything we could describe would mean. So, IT wouldn't understand anyway, and it's a stupid question. You didn't ask us what are influences are.

MRR: I just asked that in a round-a-bout way.

K: But, an alien wouldn't know what any of our influences sound like.

MRR: That's how people in Florida (Hi, Ken!) would have asked you that question. "What do you sound like?" Is that better?

I: Well, we've got the kind of wailin' Western and punk aspect, a kind of pop thing going on, and then we've got the chaos thing. The chaos part is when Kamala drops her drum sticks.

K: That is Chaos!!

MRR: You all seem to be very intelligent, but that might not translate into lyrics because it's mainly just relationship-type lyrics.

I: And that doesn't take any brains?!

MRR: Not that that's bad.

I: I think you have a point, but not all of our songs are like that. "Back to Bodie" and "Love Like Murder" are kind of simple-minded boy/girl pop songs, but "Black Thumb" is about trying to be creative when you're weighed down by failure. "Wiseblood" is based on the book by Flannery O'Connor, and it's about feeling alienated in the city, and "Paranoia" is about speed addiction.

K: I think what you're saying, David, is that we don't write political and/or socially conscience lyrics. But songs don't have to be about politics to be intelligent. It's takes a lot of skill and talent to put feelings, true feelings, into words. And, I think if you're able to do that effectively, it displays intelligence. I'd like us to write about other things besides boy/girl relationships, and I've just recently started to write lyrics myself. But, I'd feel weird about having us sing about animal rights when 3/4 of the band eats meat. I'd also feel like I was putting words into Ivy's mouth since she sings.

I: The other thing is that I think people should write from experience. I can't relate to a lot of "Political" bands/lyrics, because it just strikes me as a posture they've adopted, and I can't write like that.

K: I don't write about politics, per se, because politics is bullshit. I like to write about things... God, I hate to sound pretentious, but I like to write about things that make a difference. Politicians don't have any power anymore. Corporations and people with money are making the decisions now. Every legislation has loopholes any big business can squirm their way through. Politics isn't as much on my mind as power-structure is, and that has a lot to do with personal relationships, too. Everything is connected. You can't just take one issue and seperate it from everything else and say "this is the most important issue in the world and everyone should work for it." The way one treats one's lover impacts one's whole outlook and attitude of the world.

I: Exactly! Todd liked our song "Tiny Steps" even before she was in the band because it was about standing up for yourself in a relationship.

T: Yeah, it was one of my favorites, because it is incredibly bitchy. It's saying, "Fuck you, I don't have to take this shit if I don't want to. I'll leave!" I knew the lyrics and it was one of my favorite songs because it's so powerful.

I: See, that's political to me. That's not just boy/girl stuff.

K: Just figure that right now, as a band, we're in our teenage lust stage, and soon we'll grow up to be socially concerned yuppies, and we'll sit around and smoke pipes and read books.

(Kamala hears a cat meow and gets all excited)

T: Forget the cat, Kamala, and let's get on with the interview.

I: You know Kamala is very sensitive about animals. Once, on the way back from a show in Ashland, Oregon, we stopped for gas. As Kamala was cleaning her windshield, she found a dead bee. She picked it up with both hands and said, "oooooh, noooooo!" and she set it gently on the ground. I thought I was going to die, I was laughing so hard. She was really upset. I felt bad for laughing, but it was just so funny.

MRR: So, Ivy, what brought you and Kamala together anyway?

I: My hatred for her.

K: She thought her boyfriend had a crush on me. She was really mean to me! It was the beginning of our wonderful relationship that's gotten better ever since! (sarcasm)

I: The next time I saw Kamala, I was with our old guitar player, Ann. We were out together, thinking about how much fun it was writing songs, and how much more fun it would be if we had a band to play them. Kamala was bouncing around the club, and she saved a whole group of people from being killed by a falling speaker. She was a goddess and Ann and I were all excited about her. Months after, she came up to me and said she played drums. Ann and I already liked her, so we decided she could be our drummer. However, I think the main reason Kamala got involved with us was because she liked Ann and me, not the music.

K: I thought the music was pretty wimpy. It was very poppish, draggy, and slow. It was just fun to play drums with a band. God, we were so awful when we started out. We'd play shows and hide in the corner afterwards because we were so embarrassed. I'm surprised my friends didn't run away from me, waving their hands in the air, screaming.

I: But we stayed with it, and when Ann left for New York, we doubled the speed of all the songs and cut them all in half.

K: Can we now explain that the name of the band has nothing to do with my ego?

I: It has everything to do with your ego! Kamala was completely embarrassed by the name right from the start, because her name is in front. Everybody thinks that she made up the name for her ego. But I made it up to humiliate her.

MRR: Everyone assumes Kamala's the singer.

I: That's ridiculous! I think it's great to spotlight the drummer. What's so great about the singer, anyway?

MRR: Lynda, this is the first time you've ever played guitar in a band?

L: Yes, David, that's correct.

MRR: How did you get invoved with the Karnivores?

L: Ivy and I both work at Rasputins's Records. I met her one day, actually when she first started working, and I had lunch with her. We were talking, and she said she was in a band. I was really impressed! (Laughs) And I thought, "Gosh, how cool!" So, anyway, later on, she put up a flyer saying her band was looking for a guitar player. I thought,"Gosh, I wish I could play guitar well enough to be in her band, but I can't." I didn't think about it for a while until one day...

T: The sign kept staying there! (everyone laughs)

L: I was working with her and I just sort of let it slip that I played guitar, and she got all excited. And so I tried it, and it seems to be working out O.K. I started out pretty bad, but I think I've gotten a little better.

T: She's gotten a lot better.

THE

AND KARNIVORES

Pics: Murray Bowles & Laura Heinemann

MRR: Todd, I guess this is the first time you've played guitar in a band, too.
T: Yes, it sure is, David. Actually, I played guitar when I was fifteen. I took lessons for a really short while, but I got really sick of the guy trying to ram music theory down my throat. So I quit. Kamala, however, knew that I played guitar a little bit, and they really needed a second guitar player. So, she asked me to join the band, and I said I would definitely try if they were willing to deal with my sloppy excuse for guitar playing. Now, Ivy rams music theory down my throat, but I can handle it, because I think it's worth it now.
K: At that point, not to make Todd feel less competent, we were really looking for someone who liked us both as people and musicians. Being in a band is a lot like having a personal relationship. We were really tired of the inconsistency of the band guitar player situation. So, it was more important that the personal interaction was there than the musical one.
MRR: You've been through how many guitar players?
K: Lynda's the fifth and Todd is our sixth.
I: Our first guitar player, Ann, was a goddess.
K: And we love her to death. But she was more interested in photography than she was in guitar playing. She found the photography in S.F. to be slim pickings, so she moved back to New York.
I: I think we can lump the other three into one category, which is that they couldn't get into the music we were playing.
K: Pretty much. It just didn't work out. Either it was the wrong person or the wrong guitar player.
I: It's just a string of bad luck that's hopefully over. Lynda, what's it like playing guitar with the Karnivores.
L: I don't know. It's fun. I'm happy, and it makes me happy.
MRR: Have you always been an all-girl band?
I: We've had male members but they never worked. I think they had a hard time with the lyrics.
T: It seems that guys have a problem with lyrics written from a women's perspective. This was a problem we had in Bitch Fight, too (Todd's former band). Our songs weren't even about relationships and they were still hard for our male members to relate to because they were written from our point of view.
K: It's weird because I always get along with males better than females in every other situation.
T: Me, too.
K: But, as a band, it just seemed like we were coming from two different universes when we'd get together for practice.
MRR: So, now that your line up is more stable, you plan to have a record coming out?
T: Oh, you mean you haven't heard, David?
MRR: One of those cheap, shitty, plastic-bag-with-a- folded-in-half-xerox records?
T: One of those small David Hayes things.
I: Yes, we're going to have a 7" EP out on Lookout in April. You know, I have a record collector friend who laments that the 7" is a dying species. It is really sad because they're cool, cheap, easy, and fun. They also don't have this moral weight that an ALBUM has. It's just a 45 and it's fun. Since we're kind of a (hesitates) Pop band, it makes sense for us to be on that format...
K: Hmm... What am I doing in this band?
I: (continues) Matt from Op Ivy is going to play bass on one of our songs on our record and we all know what a celebrity he is! You might think that being a bass player and all, I'd be a little intimidated by Matt. But, there's only one Matt Op Ivy and I don't even hope to be that great!
K: Oh yeah, there's one other thing. Not to disclose what the record might look like, but the cookie is courtesy of Attivo Gourmet Confections.
T: I thought Ivy and I were going to be on the front cover (Jokingly).
I: Todd and I are the obnoxious segment of the band.
K: You should have seen what a ruckus they were making in this Indian restaurant the other night. Lynda and I were peacefully eating our food when all the sudden Ivy and Todd surround us. Keep in mind we had visitors from Minneapolis and Pinole with us.
I: Distinguished visitors!
K: They surrounded us then started talking about what they were going to do on tour!
I: The condoms, the 'domes!
T: About how we were going to bring plenty of 'domes!
K: Ignoring them, I offered to buy Eggplant dinner because he didn't have any money, and what does Ivy yell out in front of my boyfriend? "OH, KAMALA! IS EGGPLANT ANOTHER ONE OF YOUR BOY TOYS?!?"
I: It was great!
K: Lenny has harassed me for the past two days because of that! "What does Ivy know that I don't?" he asks.
I: It's humor Kamala. But getting back to the 'domes, I'd like to point out that we didn't know what a 'dome was until Martin (ex-Isocracy) taught us.
L: Taught you, Huh?
I: "this is a 'dome!" Who's the most obnoxious one in the band ? I keep forgetting.
MRR: Who are your role models?
L: Karen Carpenter and Barbie.
K: Karen has taught us so much.
T: She taught us all how to be so thin. It's not just a coincidence that we are all so skinny.
I: Yeah, it's all due to Karen and Ex-Lax.
K: All the money we make from shows, we invest strictly in Ex-Lax, nothing else.
I: The whole band has seen "The Karen Carpenter Story; Superstar." Not the T.V. movie, but the one done with Barbie dolls. It's influenced all our lives very heavily. In fact, we've been covering "I'll Never Fall in Love Again."
K: Not to mention the Carpenters do a pretty nifty version of "Help."
T: It's so awful!
I: It's really impressive. But, the thing is Karen had a great voice, she really did. The problem with the Carpenters was Richard's disgusting arrangements. If you could drop out everything but her voice, it would be totally cool. They've been overlooked as great songs because of Richard's syrupy arrangements.
K: The movie itself was really interesting, though. By using Barbies to represent the characters, they portrayed the reason why so many women have eating disorders. You strive to look like Barbie, who is the prototype of "The Perfect Woman." If a woman has a perfect body, perfect skin tone, perfect muscular tone, then being a perfect person follows suit. This is what most women are taught from the day they're born. Also, the director of the movie made an interesting connection with Nazi Germany and the Anorexic.
I: He theorized that the anorexic is both the dictator and the emaciated victim in the concentration camp who she so often resembles. I know I certainly dealt with anorexia in high school and most of my friends did, too. We weren't as bad as Karen, but I remember living for days on Dentyne and Tab and thinking that that would make me a really good person. It's true, it is kind of a dictatorship over the body.
K: Especially in high school, it's really hard to accept yourself because you're still trying to find yourself. I know so many women who have eating disorders, and I myself had an eating disorder. It affects almost everyone I know. What are we talking about this for?
I: This is the grandstanding part of our interview.
K: Oh, that's right. This is the political part. Crash Society!! Anarchy Lives!!
L: Wait!! If anyone has any Barbie stuff, please send it to us at: 1478 University Ave., #264, Berkeley, CA 94702. No foot fetishes, please!

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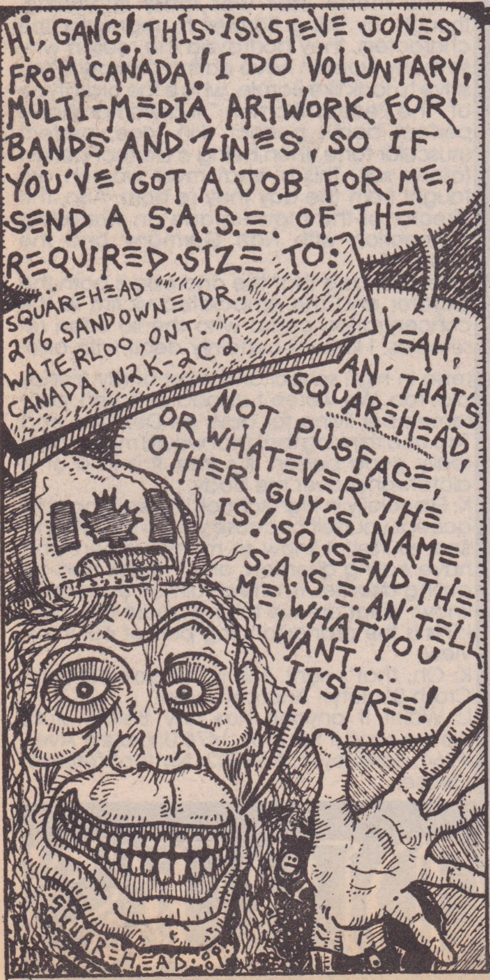

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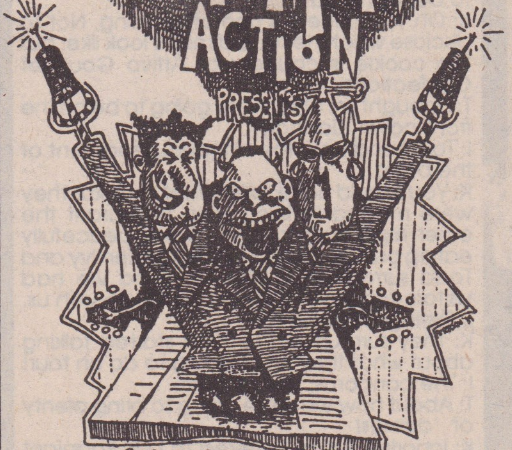

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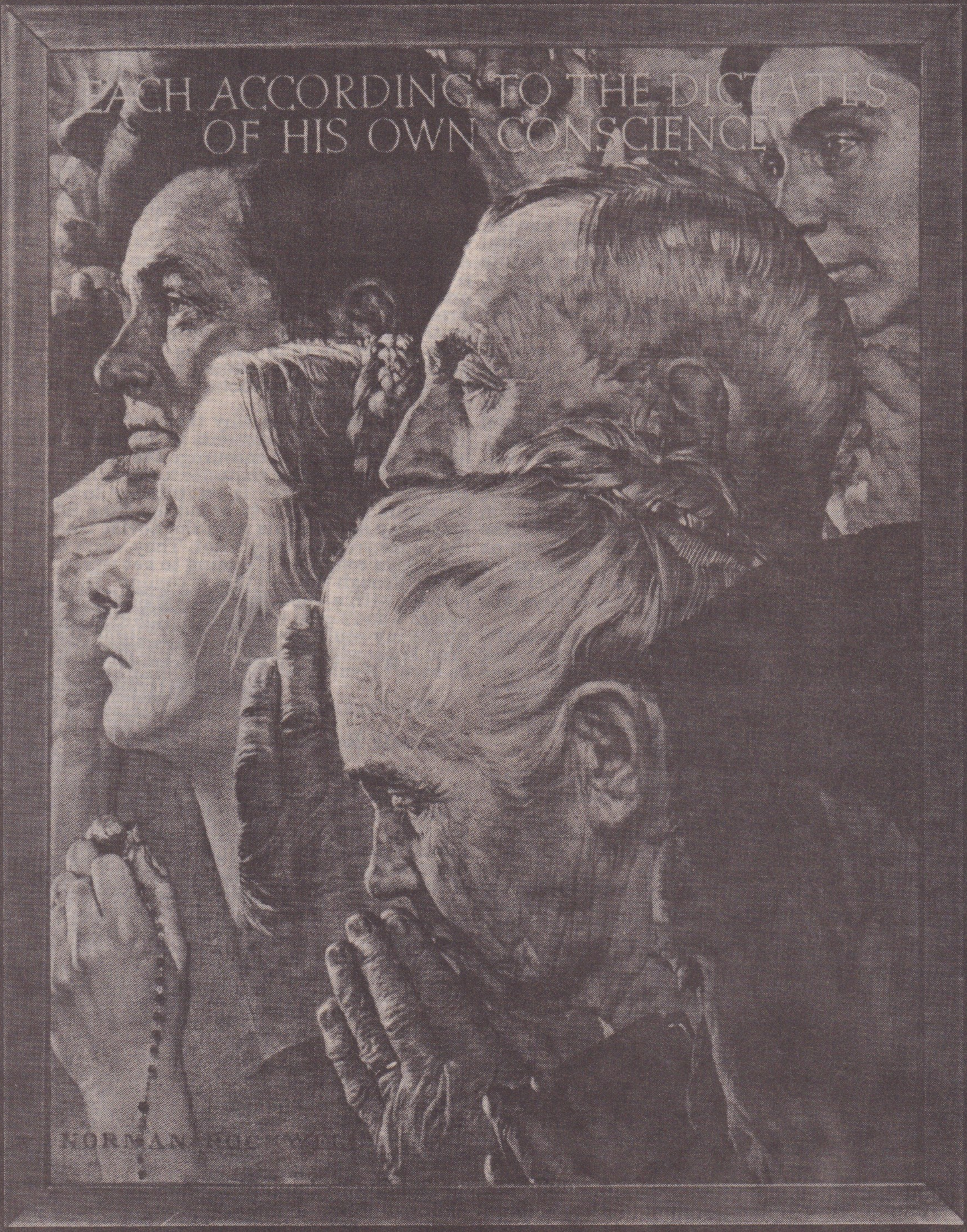

PLOTTING THE PENTEHOLOCAUST WITH THE BURN-AGAIN CHRISTIANS

APOCALYPSE SOON?
Plotting the Penteholocaust with the Burn-Again Christians
by Greg Krupey

I

"I came not to bring peace but a sword"
--Jesus Christ, according to Matthew 10:34

An elite group of fanatics are currently plotting the nuclear destruction of this planet for their own selfish and bizarre ends. Old news? I am not referring to the arms race between the US and the USSR per se. That is merely the means to The End. For this conspiracy's goal is not merely political but metaphysical: the conflict not only of the USA vs the USSR, but of Good vs. Evil, God vs. the Devil.

It sounds like something from some trashy paperback thriller that combines occultism with superpower espionage. Pictures form in the mind of sinister figures shrouded in hooded robes and plotting in grim whispers in torchlight caverns. But the identity of these conspirators are no mystery. They are well known to anyone who has watched TV or read a newspaper within the last eight years. They are the preachers and politicians of the Christian right.

If you think that censoring books, records, and movies, outlawing abortion and homosexuality (if not all non-marital heterosexuality), and erasing the seperation of church and state is the worst that the fundamental-case fascists have in store for you, think again! They do not merely want to censor you or suppress you, control you or oppress you, they also want to KILL you! Why? Because they are the Elect, the Holy Chosen, and you, the Unsaved, the Damned are not. Because, seeing themselves as surrounded and outnumbered by the wicked and hostile forces of "godless secular humanism" (an odd situation for a "moral majority" to be in), they are convinced that the Last Days prior to the Apocalypse—the final, earth-shattering war-and the Second Coming of Christ are now here, and being impatient for heaven, they want to speed up the process whereby their Saviour will return for them in glory. By exerting and manipulating their considerable influence in both the US and Israeli governments, they intend to bring about the conditions favorable to Armageddon within, according to Jerry Falwell and other fundamentalists, the next fifty years. To those fundamentalist Christians known as "nuclear dispensationalists" there is no doubt about it, all the signs of biblical "prophecy" confirm it. It's not as if they have any choice, they are merely the part in the Divine Plan which they believe was decided long ago.

Does anything sound more impossibly insane? Is it actually possible that they could, and would truly desire to, trigger that which the rest of us fear: the nuclear destruction of the Earth and all life upon it? Why would people who pride themselves (and so self-righteously so) on being "good" revel in the thought of mass death on an incredible scale? And could they possibly even succeed?

II

"There'll be no peace until Jesus comes. Any preaching of peace prior to His return is heresy; it's against the word of God; it's Anti-Christ."
--televangelist James Robison, who delivered the opening prayer at the 1984 Republican convention at the invitation of Ronald Reagan.

Before delving into the current apocalyptic machinations of the Christian right, it is necessary to understand the history of this baleful theology. In 1855, during the Crimean War between Great Britain and Russia, a Scotch preacher, John Cumming, identified the Czar of Russia as "Gog, the prince of Magog", the prophesied invader of Israel during the Last Days according to Ezekiel 38-39. Cumming was probably inspired more by patriotic British chauvanism than by theology as there was then no state of Israel and the Russian Czars were almost pathologically Christian monarchs. Later in the 19th century, an Irishman named John Nelson Darby, developed the doctrine that the biblical god holds two distinct plans for two different groups of His Chosen: one for His Earthly Kingdom, Israel, another for His Heavenly Kingdom, the Christian Church. The two will only converge in the End Times when a New Heaven and a New Earth are created out of the wreckage of the first. Darby toured America with this message, influencing many fundamentalists including Cyrus Scofield, compiler of the Scofield Reference Bible, the "most widely circulated commentary Bible in Christendom, selling in the high multi-millions of copies." Scofield inserted explanatory notes into his bible which interpreted many passages as prophecies of then current events. Among the more ignorant (never in short supply among Christians), this led to confusion between the original writings and Scofield's commentaries. "The significance of the Scofield Bible cannot be overestimated", states one biblical commentator, Dwight Wilson in *Armageddon Now!*

History, claimed Scofield, is divided into seven distinct time-periods that he called dispensations. In each dispensation, the biblical deity tests the obediance of humanity to His revelations and dispenses justice, rewards or punishments accordingly. The seventh and final dispensation will witness the return of Christ. Scofield saw no hope for the world until then. The Earth and most of humanity would be destroyed in "the great, final world-catastrophe", the battle of Armageddon, as foretold by John in the Apocalypse or Book of Revelation. However, the "saved" Christians of the "True Church", those who were "born-again" would be spared the horrors of the seven years of carnage leading up to Armageddon called the "Tribulations" by the "Rapture", a literal airlift of the Elect, while still alive, into Heaven. The idea of the Rapture caused much controversy upon its introduction. To this day dispensationalists are divided into three camps according to when they believe the Rapture will occur: before, during, or even after the Tribulations.

In 1917, the success of the Bolshevik revolution and the institution of the officially atheist Soviet state revived the dormant "Gog-Magog" identification with Russia. Convinced that the Soviet Union was the earthly manifestation of Satan's power, the dispensationalist fundamentalists forged an alliance with reactionary politicians and businessmen that continues to this day. During the most rabid "Red Scare" periods of the 20's, 50's, and most recently in the 80's, fundamentalism flourished, religious and political paranoia making a potent if desperate tag team.

It was in the 40's that two events which convinced most dispensationalists that the Last Days were indeed here occurred. One incident was the founding of the modern state of Israel in 1948. A central tenet of dispensationalism was that the Chosen People's return to their ancestral homeland was necessary before the process leading to the Millenium could begin. The 1967 Israeli-Arab war cemented this conviction with the capture of Jerusalem by the Israeli army. The second "prophecy fulfillment" occured even earlier in 1945 with the invention and detonation of the atomic bomb, which seemed to correspond with the account in Revelation of the destruction of the Earth by fire, a massive, all-consuming holocaust.

It is easy to see why those who hold such beliefs have no interest in peace movements or disarmament talks. In fact, they have every reason to encourage the arms race and support politicians with combative attitudes towards the spectre of communism. In their view, "peace" is capitulation to the devil. Or as Jimmy Swaggart put it on a tv broadcast from 9/22/85: "We should not make any agreements with the Soviet Union... They can sign all the peace treaties they want. They won't do any good. There are dark days coming... It's going to get worse... I'm not planning on going through the hell that is coming. The Lord will descend from heaven with a shout. My Lord! I'm happy about it! He's coming again! I don't care who it bothers. I don't care who it troubles. It thrills my soul!" And Jerry Falwell put it even more succinctly, "You know why I'm not worried [about nuclear war]? I ain't gonna be here!" Nyah nyah nyah nyah nyah to you, heathen!

III

"Jerry, I sometimes believe we're heading very fast for Armageddon right now."
--Ronald Reagan to Falwell, as told by Falwell to Robert Scheer

The most successful popularizer of "nuclear dispensationalism" or "Armageddon theology" is Hal Lindsey, author of *The Late Great Planet Earth*, which sold an estimated 18 million copies in the 70's, second only to the bible itself. A latter-day Scofield, Lindsey describes the coming holocaust in this and other books by postulating a joint Arab-Soviet attack on Israel as the fulfillment of Ezekiel. Before this army of 200 million (!) will be destroyed by nuclear fire in the valley of Har-Meggido (Armageddon), about 50 miles north of Tel Aviv, it will manage to kill one-third of Earth's population. According to Lindsey, it will be Jesus himself who will destroy the invaders, having returned to Earth to take command of the defense of Jerusalem as the military messiah that the Jews were originally expecting.

As Grace Halsell relates the story on page 30 of her book *Prophecy and Politics: Militant Evangelists on the Road to Nuclear War* (the parenthetical comments are mine): "Jesus, Lindsey writes, will 'lay waste' to the earth and scorch its inhabitants. When the 'great war' reaches such a pitch that almost everyone has been killed, there comes the 'greatest moment'—Jesus saves humankind from total extinction by preserving a faithful remnant. In this hour those Jews who have not been slaughtered will convert to Christianity."

Only 144,000 Jews will remain alive after the battle of Armageddon, Lindsey says. And they all—every man, woman and child—will bow down to Jesus. As converted Christians, all the adults will at once begin preaching the gospel of Christ. 'Imagine!' exults Lindsey. They will be like 144,000 Jewish Billy Grahams turned loose at once!'" (Now *that* would truly be hell on earth! But who are they going to preach to? Everyone is dead except for the Raptured Christians who certainly don't need it. How can you go out and preach to every living thing when there are no more living things? It is symptomatic of the Christian evangelical mind that even with the entire planet turned into a spent match head that they can't conceive of anything more important to do but preach the "good news", or evangel. But... imagine! Most of the human race murdered just so that 144,000 Jews, the lone survivors of their

race, would get down on their knees and admit that their ancestors of 2000 some years ago were wrong! Could Hitler have been a worse enemy? Could the devil himself be any worse than this "Prince of Peace"?)

The massive popularity of Lindsey's books were the herald of something strange and ominous brewing in the boondocks of the American psyche, something previously underestimated and dismissed, the emergence of reactionary evangelism as an organized political movement. In the 70's, with the growth of the "electronic church" of the television ministries and the direct-mail services of conservative lobbying groups, the Christian right reemerged as a serious counter-force to the "permissive liberalism" of "secular humanist" society and the legacy of the 60's counterculture. It was in the 70's that moral fuehrers like Jim Bakker, Jimmy Swaggart, and Pat Robertson became well known, although most of them had been on the air since the 60's. In September 1976, a Gallup poll showed 34% of Americans 18 and over claimed to have a "born-again" experience, this accounted for nearly one-third of the electorate, about 50 million adult Americans, 43 million of them fundamentalists, half of all protestant denominations in the country. 83% of those polled agreed that the bible was either the inspired or inerrant word of god, 38% claimed it to the literal word of god.

Two months after that poll, Jimmy Carter, a self-described "born-again" Christian was elected president. Although Carter is usually regarded as a liberal Democrat, he was the first to introduce the ideas of "morality in government" and a re-dedication to "traditional family values" as campaign rhetoric. But Carter's failure to push into law the sacred cows of fundamentalist dogma alienated his erstwhile allies who lose little time in looking for a candidate more to their liking. He was also a born-again Christian (or so he claimed), a former Sunday school teacher, a former state governor, and a Hal Lindsey fan. He was not a liberal democrat, he was Ronald Reagan, the darling of the Republican right.

The men most responsible for engineering the rendezvous between Reagan and the religious right were a cabal of professional fund-raisers and PR flacks for ultra-right causes: Richard Viguerie, Paul Weyrich, Terry Dolan, Howard Phillips and Ed McAteer. Between them they had founded, chaired, or advised such lobbying groups like Conservative Caucus, Religious Roundtable, National Conservative Political Action Commitee, Commitee for the Survival of a Free Congress, Christian Voice, Young Americans for Freedom, and the now infamous Moral Majority. It was these men actually created the Moral Majority, not Falwell, who was recruited by them to front the organization. The very term "Moral Majority" was coined by either Weyrich or Phillips (it's disputed), in 1979 when they met with Falwell through McAteer, then director of the Christian Freedom Foundation, which was financed by Pew (Sunoco) and DeVos (AmWay) money. Weyrich, PACman and co-founder of many of the above groups including the Coors-financed Heritage Foundation, and Phillips, a founding member of YAF and a member of Nixon's administration, had been impressed with Falwell's performance in helping Anita Bryant defeat the Dade County, Fla. Gay Rights Bill in 1977 and in his outspoken criticisms of candidate Jimmy Carter's admission to *Playboy* magazine in 1976 that he had lusted after women in his heart. Falwell had begun his career as a minister in his native Lynchburg, Va. in 1956. In the same year he began a radio show "The Old Time Gospel Hour" which soon became a tv show as well. Falwell first made news when he denounced Martin Luther King in a 1965 sermon. But it was his 1976 "I Love America" rallies conducted from every state capitol and his 1977 "Clean Up America" campaigns that brought him to the attention of the gauleiters of the emerging right. After the creation of Moral Majority, Falwell had little trouble in worming his way into Republican circles. He discussed theology and nuclear war with candidate Reagan in his limousine. The Christian right took the lion's share of the credit for Reagan's landslide victory in 1980 and the deafeat of key liberal senators. Right-wing ministers soon became common fixtures around the White House as Reagan consulted with them on major issues. In fact, Reagan would not see ministers who were not of the right. Although he was actually the least popular of all televangelists, Falwell was the most influential. In 1983 Reagan allowed Fallwell to attend NSC briefings on US plans for nuclear war with the Soviet Union. Reagan also approved Hal Lindsey to lecture on nuclear war to Pentagon strategists. Reagan filled his cabinet and other government posts with fundamentalists and pentecostals as well as conservative Catholics. Without ever once publicly proclaiming himself a "born-again", unlike Carter, Reagan set in motion a program which even the pious Carter never attempted: to turn a secular state into a theocracy. Meanwhile, Jerry Falwell had developed contacts at high levels in Israel. The good reverend began spending his time not reserved for repairing the morals of Americans by becoming the most influential non-Jewish lobbyist and propagandist for the Zionist state of Israel and its increasingly expansionist policies. As congressional observer Allan Kellum told Grace Halsell: "The New Christian Right is the rising star of the Republican party. And Israel is reaping political benefits within the White House from its alliance with it."

IV

"Israel is the only stable Democracy we can rely on as a spot where Armageddon could come."
--Ronald Reagan, 1980

"God blesses those who bless the Jews and curses those who curse the Jews"
--Fundamentalist saying

In 1983 journalist Grace Halsell visited Israel as part of a Fallwell-sponsored "Holy Land Tour". Hailing from a Texan fundamentalist backround and still a believing Christian, she took the tour to ascertain to what extent Falwell's Armageddon theology figured in the thinking of his followers, and she found that it held a prominent place. Most of those on the tour to whom she spoke were not merely expecting it in their lifetime, they were eagerly anticipating it. None expressed any fear or despair at the idea of a divinely induced nuclear war because they were certain that they themselves, being "born-again" in Jesus were guaranteed survival and immortality. The total destruction of the world was both necessary and just in their belief system. Many of them became positively ecstatic at the very thought of nuclear holocaust. One man enthused at the sight of the valley of Meggido (alleged site of Armageddon), another rues the fact that he was not born Jewish and therefore not one of the Chosen, a woman dismisses Arabs by saying that if they are Israel's enemies then they must be God's enemies as well. When confronted with uncomfortable facts or embarrassing contradictions in their beliefs, they would respond "Well, it's all too complicated for me" or "Well, it doesn't make much sense, but that's the way it is!". Admiration and unequivocal support for the Jews and Israel was another central tenet of their thinking. These people viewed the modern state of Israel as the revivification of the theocratic kingdoms of the Old testament and they reveled in the glory of its military exploits. This was no mere coincidence.

As the tour proceeded by bus from Tel Aviv to Jerusalem, the Israeli guide told the group, among other things, that Palestinians (whom he referred to as Arabs because—echoing Golda Meir—"there are no Palestinians") preferred to live in poverty, that the "Arabs" had constantly spurned Israeli attempts at friendship and that "these Muslims are all terrorists". He diplomatically neglected to mention whether or not Christian Palestinians were also terrorists. The tour group did not meet with any Palestinians, Christian or Muslim. The tour bus stopped in Nazareth only long enough to let the passengers use the rest rooms. Halsell suspected that the tourists were being deliberately kept from talking with any Palestinians or Christians living in Israel. The tour finally caught up with Falwell at a Jerusalem hotel where they heard Israeli Defense Minister Moshe Arens boast of Israel's then recent victory in the Lebanese invasion. Ms. Halsell realized that Falwell's "Holy Land Tours" were not religious pilgrimages but pro-Israeli propaganda tours. Fallwell himself has been well rewarded by the Israelis for his services to the Zionist state. A forest in Israel has been named after him, he has taken many free trips to Israel, he has been given a personal jet plane (which considering the massive amount of US aid to Israel was probably paid for by American taxpayer's money initially). In 1980 Fallwell became the only Gentile to receive the Jabotinsky medal. Vladimir Jabotinsky was a Zionist leader who in 1923 founded the militant youth group Betar and later the Haganah, the volunteer militia which eventually became the Israeli army. In 1925 Jabotinsky founded the Revisionist movement, the extreme fascist arm of the World Zionist Organization. Jabotinsky advocated a ruthless war of extermination against the Palestinians in order to insure a trans-Jordanian Israeli empire. This doctrine was instituted by his successors including his protege Menachem Begin.

Perhaps Falwell's greatest coup was in turning his friend, ally, and financial patron, right-wing Senator Jesse Helms from the most militant anti-Zionist in the Senate into a pro-Zionist almost overnight. Falwell has not only been a "blessing to the Jews" as an eloquent and persuasive spokesman for the Zionist cause among America's gullible fundamentalists, he has also caused many dollars to flow Israel's way.

In Israel, Falwell visited illegal settlements on the West Bank where he had his photograph taken with a recently transplanted American-Jewish settler. In 1981, when Israel bombed the Iraqi nuclear reactor, Begin, fearing an adverse reaction in the US, called Falwell and asked him to get on the stump defending the action. Falwell's Moral Majority lieutenent Cal Thomas praised the attack, stating that winning in war was the Golden Rule—"Whoever has the gold, rules." (Thomas, now a syndicated columnist, is the author of a recent book, *The Death of Ethics in America*. Guess he should know). In 1982, when Israel's brutal invasion of Lebanon met with a storm of worldwide criticism, Falwell and Thomas were again called upon to justify Israel's imperialism to the world, or American Christians at least. They met with Major Haddad, the Israeli's Christian Phalangist puppet. Falwell dismissed documented evidence of Israeli complicity in the Phalangist massacres of Palestinian refugees in the Sabra and Shatilla camps as propaganda. In August 1983, he convened a meeting in Annapolis, Maryland to proclaim support for Israel's Lebanese

incursion, and among the attendees were Reagan administration members such as James Watt and Richard Allen, Jewish leaders such as Yehuda Hellman, New Right ideolouges Viguierie, Phillips, and Weyrich, and former President Richard Nixon.

One of Falwell's more incredible pronouncements regarding Israel is that "God has blessed America because America has uniformly supported Israel without question (an odd opinion from one who also believes that socially America is a moral cesspit in need of Christian reconstruction). "I believe that if we fail to protect Israel, we will cease to be important to God." In Fallwell's view the US exists primarily to protect Israel from its enemies, that is, its neighbors. In 1983, Falwell told a Texas newspaper that Israel was entitled by biblical mandate, by the covenant between Jehovah and Abraham, to parts of what is now Iraq, Syria, Turkey, Saudi Arabia, Egypt, the Sudan, and all of Lebanon, Jordan, and Kuwait. Of course, the Israelis do not expect to get this land by peaceful means. Nor does Jerry Falwell. "Peaceful intentions," the good reverend has said, "are acts of stupidity."

V

"Jewish sovereignty over Israel and the dream of the Priestly Kingdom and becoming a Holy Nation are preconditions for the world to become whole again. Unless these preconditions are met, there will be no peace."
--Hanan Porat of Gush Emunim:

"We should not forget that the supreme purpose of the ingathering of exiles and the establishment of our state is the building of the temple. The temple is the very top of the pyramid."
--Rabbi Shlomo Chaim Hacohen Aviner

In the old walled city of Jerusalem, atop Mount Moriah, sits the third holiest shrine of Islam: Haram al-Sharif, or the Noble Sanctuary, comprised of the Al Aqsa mosque and the Dome of the Rock, which harbors a massive boulder from which the prophet Mohammed is believed to have ascended to heaven. Part of the Sanctuary grounds sit atop a 200 foot high, 1600 foot long wall believed by many Jews to be remnants of either the first Jewish Temple (built by Solomon and destroyed by the Babylonians in 586 BC) or the second Temple (destroyed by the Romans in 70 AD). This is the Western or "Wailing" Wall.

It is a central tenet of both Jewish millenarianism and Christian dispensationalism that the Messiah cannot come (or come again) until the temple of Jerusalem is rebuilt on the very site where it once stood. And, according to many Jewish and Christian fundamentalists, that very site is on Mount Moriah, the Temple Mount, where the Noble Sanctuary of Haram al-Sharif now inconveniently stands.

Despite the fact that many archeologists dispute the Temple Mount as the exact site of the Temple and despite the belief of some fundamentalist Jews and Christians that an earthquake or some other "act of God" will be the agent responsible for removing the Holy Mount from heathen hands, there are those fanatics who--being aware that the Muslims are not in the market for a new Holy Shrine--are convinced that since God helps those who help Him as well as themselves, human intervention in the form of terrorism is the only viable solution to this urban renewal problem.

From 1967 on, more than 100 attacks have occured on the Noble Sanctuary by bands of armed Israeli fanatics, many of them soldiers and rabbinical students led by gun-toting rabbis. (The first attack was spearheaded by then Armed Forces Chief Chaplain and later Chief Rabbi of Israel Shlomo Goren). The punishments handed down to these fanatics have not been severe, signaling the tacit approval and encouragement of both church and state (in Israel, almost the same thing, and increasingly more so). In 1984, members of the terrorist "pioneer" group Gush Emunim ("the Block of the Faithful") which numbered many army officers and others with friends in high places, took it upon themselves to blow up the Dome of the Rock. Although they trained rigorously for the attack, it was aborted by the arrest of the conspirators on charges of attempted murder after three Palestinian mayors were wounded, two seriously, in the wake of car-bomb assassination attempts by the same group as a prelude to the assault on the Temple Mount. Apparently this all occurred with the connivance of Shin Bet (the Israeli FBI) which failed to intervene, according to the Gush terrorists at their trial, because the Gush Emunim had the covert support of high-level military and government officials. The commission headed by the deputy attorney general of Israel, Yehuda Karp, determined that Jewish vigilantes had acted with the support of police and army in their attacks on Palestinians. After the Begin government suppressed the report, Karp resigned.

Despite this, 18 memebers of the Gush Conspiracy were sentenced to prison, with sentences ranging from 4 months to life. Calls for mercy and parole began soon after the trial with Vice Premier Shamir leading the pack. The Gush terrorists received the acclaim of many Israelis (including the judge who sentenced them) and were popularly regarded as heroes. Defense funds poured in from America from both Jewish and fundamentalist Christians alike. Wealthy American Jews continue to subsidize the Gush emunim as well as Meir Kahane's fascist Kach Party. One of the Gush's chief financial angels is Mexican arms merchant Marcus Katz, who has made his biggest "killings" in weapons sales to Iran and various Central American nations (no doubt it is mere coincidence that Israeli advisors helped train, with American connivance, both the Shah's SAVAK secret police and Guatemalan death squads). One of Kahane's principal backers, both for his Israeli Kach Party and for his US based Jewish Defense League, is Hagen-Dazs ice cream magnate Reuben Mattus, although Kahane can always manage to strike paydirt from both comfortably uncomfortable Jews and rich Christians who have had one life too many on his periodic shakedown tours of the US.

The primary fundamentalist Christian financial supporter of Israeli terrorism is the Jerusalem Temple Foundation, headed by the self-styled "new Nehemiah" Terry Reisenhoover, an Oklahoma oil and land speculator (some of the lands he has "speculated" on, with Israeli partner Shony Braun, are those formerly belonging to Palestinians on the West Bank). As secretary of the JTF, Reisenhoover appointed Stanley Goldfoot, one of the original members of the Stern Gang, an anti-Arab death squad during Israel's early years. Goldfoot has been implicated in the 1946 bombing of the Jerusalem King David Hotel which killed 100 people, mainly British soldiers and officials, during the Zionists war with the occupying British forces. The Stern Gang eventually was outlawed by Israel's first premier David Benguiron for its viciousness, although that did not stop several of its members such as Yitzhak Shamir from later gaining significant influence in Israeli politics. Stanley Goldfoot's outstanding attribute as a holy man in Terry Reisenhoover's eyes is this: "Goldfoot is a very solid, legitimate terrorist." Reisenhoover has sponsored Goldfoot on many fund-raising pilgrimages to the US where he often forgets to mention—conveniently—that a Moslem mosque currently sits on the real estate on which he plans to re-build the Temple, the third and most important goal of the Revisionist [far-right] Zionists of which Goldfoot's Stern Gang was the militant activist wing. It is the goal of the Jerusalem Temple Foundation to raise 100 million dollars annually to help finance this project (as well as to finance a yeshiva where students for the to-be revived Jewish temple priesthood are learning the proper method of animal sacrifice). In 1983, the JTF provided the funds to pay the defense lawyers for the Gush terrorists who bombed the Palestinian mayors and plotted the same fate for the Dome of the Rock. Another source for financing Zionist terrorism is the International Christian Embassy which was founded by fundamentalists who, angered by their respective governments refusal to place their embassies in Jerusalem instead of Tel Aviv, banded together to send one to Jerusalem and show their support for Israeli claims to exclusive control of the city. ICE is alleged to be bankrolled by South Africa, one of Israel's staunchest allies and trading partners.

Most fundamentalist Christians are well aware of the situation on Mount Moriah, and it makes little difference to them whether the Mosque is destroyed by an earthquake or an explosion. To them it would still be God's will and further proof that the prophecies of Armageddon are coming true, that their Moment of Glory is getting closer. The Temple must be rebuilt on its original grounds (and as with so much else that they believe, any evidence to the contrary is deliberately ignored or dismissed) before Christ can return. It is, in fact, the central event in the process towards apocalypse. For what would a successful Israeli attempt to destroy the Noble Sanctuary result in but that most dreaded disaster long used to justify Israel's paranoid and expansionist "defense" policy, a mass Moslem attack on Israel, a holy war, a jihad? (Just imagine the fury unleashed over the Salman Rushdie book multiplied tenfold and with justifiable cause!). But why provoke it? Because the increasingly powerful orthodox-fundamentalist right wing in Israel is convinced that they can win that Holy War (Holy for them as well) which will result in the final destruction of their enemies with the arrival of the Messiah. Dispensationalist Christians are also certain of victory in a Holy War that will trigger worldwide nuclear destruction that will signal the return of Christ. Everyone is certain that Apocalypse will bring victory to their side and completely eliminate the other side. The possibility of defeat or misfortune never enters the minds of those possessed by faith and hate. "Zionism is mysticism. Zionism will wither away if you cut it from its mystical-messianic roots. Zionism is a movement that does not think in rational terms...but in terms of divine commandments. What matters only is God's promise to Abraham as recorded in the Book of Genesis." (Rabbi Moshe Levinger, one of the terrorists who attempted to blow up the Dome of the Rock mosque).

VI

"We have, first of all, to come to the conclusion that the right-wing reactionaries are the natural allies of Zionism, not the liberals."
--Jacques Torczyner, American sector of the World Zionist Organization

"Jews can live with all the domestic priorities of the Christian Right on which liberal Jews differ so radically because none of these concerns is as important as Israel."

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--Nathan Perlmutter, Anti-Defamation League' of B'nai B'rith

Along with much of the rest of the nation, American Jews took a right turn in 1980, helping to elect that staunch friend of Israel, Ronald Reagan. Among the intelligentsia and religious leaders, dissatisfaction with the liberal Protestant churches which made up the National Council of Churches increased as the NCC espoused sympathy for the Palestinian cause. Feeling abandoned by their former allies, they sought the patronage of the waxing evangelical right, where anti-progressive and anti-semitic attitudes have traditionally resided. Fearing a rise in anti-semitism in the growing public disapproval of Israeli expansionism and sympathy for the Palestinians, some Jewish leaders theorized that any possible wave of anti-semitism could be headed off by recruiting the leaders of those most likely to express anti-semitic beliefs into active and uncritical supporters of Israel, a position that dispensationalism already inclined them towards anyway. Since mainstream Christian churches did not display the enthusiasm for the cult of Israel that the evangelical churches did, the choice was obvious. "We need all the friends we have to support Israel... let's praise the Lord and pass the ammunition," said Nathan Perlmutter of the ADL. Seeing liberalism as being on the defensive, Irving Kristol declared that Jews should abandon that philosophy and take their allies wherever they could find them. Kristol derided American Jews for "dogmatically and hypocritically" adhering to "grandiose principles" of international law (which he claimed that Israel was justified in breaking whenever it was in its interests...as Nazi Germany also did?) and secular humanism (whose usefulness to Jews was now over). Kristol's essential message was one of opportunism and interchangeable ideals, all values being ultimately disposable if they did not benefit the primary concern of Israel. (Not an untypical Zionist attitude as the history of Zionist collaboration and accomodation to fascism in the 20s and 30s shows. See Lenni Brenner's *Zionism in the Age of the Dictators*). "American Jews should join the ultra-right," Kristol proclaimed, concluding that they should back winners, not losers. What Israel gained from this strange alliance, according to Grace Halsell, was money, more land, and grassroots Christian support. Since Israel already receives $3-5 billion a year in US aid, something like $14 million a day, how much more money could it possibly need? Apparently a lot more, as groups like Bobbi Hromas' American Christian Trust and Mike Evans' JerUSAlem D.C. show. Hromas, wife of an executive with defense contractors TRW Corp., maintains a mansion with a built-in sound-proof open-24 hours chapel directly across the street from the Israeli embassy in Washington, where wealthy fundamentalists, many of them high-ranking government officials, pray (sometimes for three hours or more) for the "redemption" (ie, appropriation) of the land from the Euphrates to the Nile, and also pay for the privilege. (Among ACT's patrons are former Dallas Cowboys owner Clint Murchison and former Cowboys coach Tom Landry). The money raised goes to Israelis involved in grabbing Palestinian land by any means necessary from fraud to force. Mike Evans, on the other hand, is a Jewish evangelist, a born-again convert (or so he claims) whose organization's primary goal is to get the US and other governments to move their embassies from Tel Aviv to Jerusalem, thereby recognizing the Israeli claim that the city sacred to three religions and populated primarily by Arabs is exclusively Jewish property. Working the fundamentalist circuit, Evans has been as blunt as any Zionist on the matter. "It will cost you the lives of your sons and fathers if you do not recognize Jerusalem as Jewish property. God will bless those who bless Israel and curse those who curse Israel," he told a Texas congregation attended by Halsell. No small time operator, he claims to have attended a 1984 White House convocation where 90 evangelists met with "some of the top Jewish rabbis and Jewish leaders in the world." It was at this meeting that Evans, by his own account, put Robert Mc Farlane in his place on the matter of US foreign policy with regard to the status of Jerusalem, to thundrous applause from the assembled clergy. Evans claimed to have been invited to the White House again in 1985 to meet with Reagan and a smaller group including Swaggart, Bakker, and Falwell. Evans also claims influences high within the Israeli government, stating that he knew of the Lebanese invasion "two days before it occurred". Evans has also had the previously unheard of honor (for a Christian) of having an orthodox rabbi lay his hands atop his head and pray for him, and of being the only Christian minister to appear on Israeli TV. (It is illegal in Israel for any Christian to proselytize for Christianity, whether to one Jew or many). Evans initiated a drive to put one million signatures on a petition for the UN, US and other states to recognize Jerusalem as the rightful capital of Israel. Needless to say, the fate of the Dome of the Rock in an officially Israeli Jerusalem would be even more precarious than is currently the case.

But these are only two of the more obvious pro-Zionist Christian right groups. Others include the National Christian Leadership Conference for Israel, which proclaims that "to be Christian is to be Jewish" and that a Christian's first duty is to "the land of Israel". This organization ran full page ads in the *Washington Post* and *New York Times* proclaiming its solidarity with Israel at the time of the Lebanese invasion. It is linked with the International Christian Embassy in Jerusalem and numbered W.A. Criswell, Jim Bakker, and Pat Robertson among its members; the National Christian Congress (a different NCC) an offshoot of NCLCI, was primarily formed to oppose the sale of AWACS planes to Saudi Arabia; Christians United for American Security (CUFAS); TAV Evangelical Ministries; American Coalition for Traditional Values (ACTV) headed by Tim and Beverly LeHaye; and the infamous Christian Voice. But even fundamentalist groups not primarily concerned with Israel are part of the same network and the same theology, hence part of the same mindless conspiracy. You don't need a preacherman to know which way the nuclear wind blows.

VII.

"The atomic bomb is a marvelous gift that was given to our country by a wise God."

--Phyllis Schlafly, professional dingbat

"And what rough beast its hour come round at last,
Slouches towards Bethleham to be born?"

--W.B. Yeats, "The Second Coming"

The question that must now be asked is this: how likely is the scenario of Armageddon theology to happen? Ronald Reagan, who brought many fundamentalists into power with him--many into high positions including the cabinet--is no longer president and George Bush, while actively courting the important fundamentalist vote and claiming to be born-again, is obviously not one of them, or at least not enough like them. In the aftermath of the downfalls of Swaggart and Bakker and the defeats suffered by Falwell and Robertson, some would have you believe that the fundamentalist threat is not only passé, but that it never really existed. In the media's current vocabulary, "Moral Majority" is almost a nostalgic term, as quaint as "Reaganomics". Things are back to business as usual. But that is really not the case. If anything, the Christian right agenda has actually seeped into the mainstream rather than been rejected. Anti-abortion/pornography/sex education/rock music/gay rights/and feminist attitudes are stronger than ever and on the offensive, censorship cases (especially in schools) have been more successful, and state manufactured hysterias over drugs, child molestation, and Satanic cults distract nearly everybody. All this is no accident. Pat Robertson did not slink off with his tail between his legs after he lost the bid for the presidency. He actually came out with several advantages. His delegates to the Republican convention practically wrote the platform, leading conservative columnists Evans and Novak to point out that "George Bush won the nomination, but Pat Robertson won the platform" and that the "GOP indeed has become the right-wing party." Grudgingly throwing his support to Bush (as Fallwell had done willingly), Robertson wasted no time in re-thinking his strategy, aiming his sights lower at the grassroots level--local, county and state positions becoming the new targets. Their new strategy is one that is low-key and shy of over-zealous religious identifications. (An example, one of these groups is called Citizens for Excellence in Education. Although they are dedicated to "putting God back in the schools", their name is misleadingly secular sounding). Paul Weyrich's "new" group, the Free Congress Foundation, as set upon a three year plan to unite far-right groups with the fundamentalists for this strategy. These people are patient and disciplined, they are in it for the long haul. They have not given up on the idea of a "Christian Reconstruction" movement. Since they believe that Armageddon will occur within our lifetimes [or within the next 50 years acoording to Fallwell], why wouldn't they take a shot at setting up a Christian police state?

Whether or not there is any significant fundamentalist influence at cabinet level anymore, we can probably assume that born-again bureaucrats still inhabit their posts. But more alarming is the prospect of fundamentalist infiltration of the military. According to Conway and Sigelman in their book —an anonymous "Captain X" revealed that "the fundamentalist segment of the Armed Services was developing into a seperate subculture within the military community." Captain X "emphasized that the fundamentalist subculture in the military seemed to be stronger in leadership positions than at the enlisted men's level." He remarked that "this blurring of the line between the religious and the military is a dangerous thing. I would not like to see the US military become a branch of religion." He recalled an incident where he had asked a born again major how he would respond in the event of a potential nuclear attack. The major replied, "Well, if that ever came to pass, I would simply put my faith in the hands of the Lord." If this major were a dispensationalist and he had heard that Islamic forces were massing for an attack on Israeli in revenge for the Israeli bombing of the Al Aqsa mosque, would he assume that the prophecy of Ezekial was being fulfilled, and certain that the Second Coming was imminent, initiate a nuclear attack on the Soviets?

It is indeed an absurd world that we live in when people arrogate morality to themselves alone, espousing the most ultimately nihilistic philosophy, looking forward to and trying to bring about what would be the greatest mass murder in history—the one that would end history; when those who protest the

loudest against abortion accept without a doubt the nuclear abortion of all potential future generations; when those who make the biggest show of their patriotism would kill off the majority of their fellow countrymen as well as the rest of the planet; when those who most piously proclaim their solidarity with the Jewish people do so with the belief that most of them will perish in the End. All this so that their god will return to punish their enemies and reward them with immortality and ultimate power in their 1000 Christian Reich. It is a strange god that these people worship, who is praised as the epitome of love, peace, and mercy, yet deals out hate, war, and terror. Deus est Demon Inversus, indeed! The devil is just God when he is mad.

It is an ancient belief of black magic that only sacrifices of living victims can attract the attention of the god(s), and to manifest the presence of the deity among its worshippers required the sacrifice of human victims. It was also believed that the life-energy of the victim when released was captured by the will-power of the magician-priest conducting the ritual. This life-energy would then increase the potency and longevity of the sorcerer. The more victims, the more life-energy released, the more power and longevity would be his. A mass sacrifice, especially one with simultaneous deaths, would theoretically confer enough released life-energy upon the magician(s)/murderer(s) to make him/them immortal. This was the alleged real reason behind the Nazi holocaust, known only to the inner circle of the hierarchy. Could it also be the real reason among the inner circles of the Christian right, the Penteholocaust, the sacrificial burning of the Earth in order to invoke Christ the Vampire?

With their do-it-yourself Eschatology, the Penteholocaustalists have every "reason" to encourage the arms race, US-Soviet friction, Zionist megalomania, and Khomeiniite Islamic fanaticism. If it all seems like a sad, bizarre ending to 2000 years of Christianity, remember that this is the religion that brought you the Crusades, the Inquisition, and the witch-hunts. From burning solitary heretics at the stake to burning an entire planet of heretics with nuclear bombs is not such a long leap of "logic", it only required the appropriate technology to close the gap. Christianity has always been a war against nature and Mother Nature, against matter and all that matters, the matter of Mother Earth. A war against nature and human nature. Since Christinanity has failed to re-mold human nature to its dictates, it must destroy it instead. But human nature cannot be destroyed without destroying human beings as well. In the End, in the End Times, the Christian war on Human Nature is a war on the Human Race itself.

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WONDERFUL RHYTHMS

HI THERE! My name is Paw and I am
writing this to get my 'zine "Won-
derful Rhythms" known to a lager
range of people and also to get
said the purpose of doing it. But
first I'd like to draw a BIG thank
to MAXIMUM ROCK'N'ROLL for letting
me and other 'zines do these artic
les! A very, very nice support!!!!
Hmm...well...to be honest with ya
"W.R." no.1 is a thing that I'd
rather forget, for the reason that
most of the interviews was too bo-
ring, non-informative, generic etc
and also the layout was plain and
scrappy and furthermore there was
not any opinion, letters, articles
etc. So I don't really think that
one brought anything worthwhile to
the scene. Mostly doing to my to-
tal lack of awareness and feeling
about what was actually going on!!
But I'll just forget about that
one and tell about no.2 which have
just been released, after a lot of
work and loadsa time! Nearly 9 mon
ths...urghh! But then on the other
hand I think it has been worth the
waiting. As the layout have impro-
ved much, the interview are more
in-depht etc. But still there is
not any articles and stuff, which
I by now have realized actually is
a big mistake, as learning about
others opinions, the culture/situa
tion in other countries etc. are
at least as important as the music
If you got any new ideas how to
do the 'zine, please write and
tell or get something done your-
self and send it to me (i.e. artic
les, opinions, news, poems, humor,
cartoons etc.) All help, of any
kind, will be appreciated very
very much!!! PLEASE write and re-
member 'zine are afterall made for
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down on a piece of paper and send
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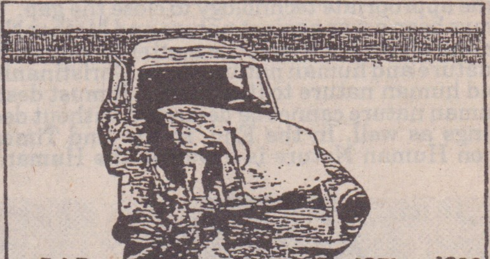

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MONTHLY

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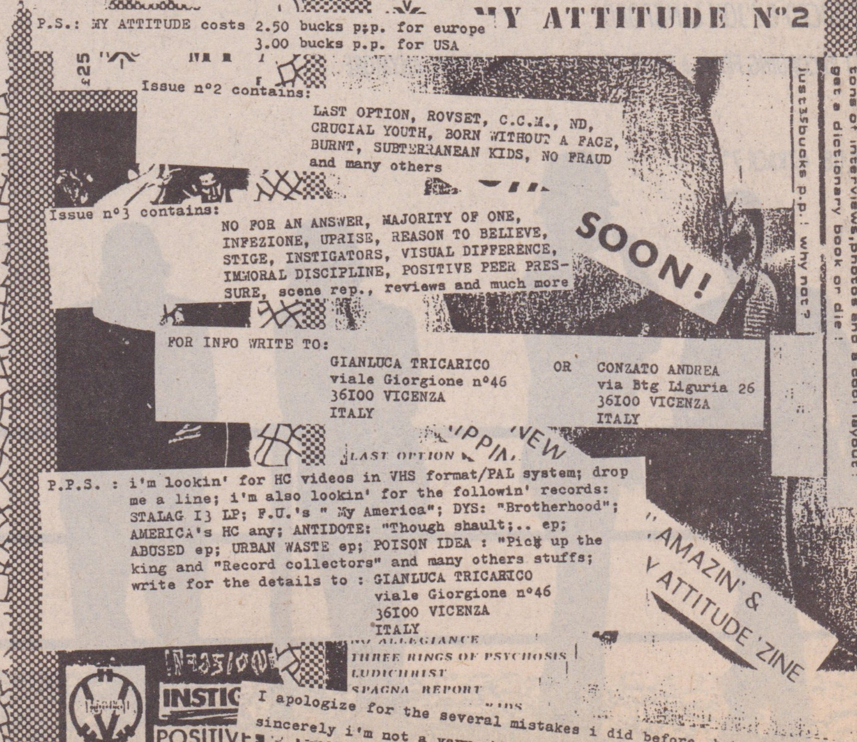
Hello dudes

don't turn the sheet, give me your mind, i need your attention! Finally i've decided to talk about "MY ATTITUDE" 'zine, finally because it took me a great effort to do this job, but how you can see i'm here burstin' my ass! Well "MY ATTITUDE is a so called project born in the winter of 1987 as a tool to voice our opinion, a way to be active and a chance to get in touch with loads of new people. Do a fanzine, to be sincere, it's not easy how it could seem.
First of all you need time (a lot), energy, fantasy, support (by your frieds) and above all : MONEY! (yes, you don't know how many expenses you have to go through to realise one issue). But the thing that's more important is: keep doin' the job! Yes, often (i say mostly) happens that after you put out one issue or two, you start gettin' bored and tired to spend your time doin' something that nobody cares. I admit it, i even felt in that way! "MY ATTITUDE" it's not a political 'zine, but this not means that "we don't care" or have'nt an opinion; this just means that we don't try to influence anybody though it; we give this chance to the bands, they can say what they want (no censorship), but it's easy understand and realise that we despite racism, violence, apathy and all those stuffs. You surely not find bullshit stuffs about kiss-ass bands such as: Suicidal T., D.R.I. and so on, but rather than there will be the opportunity for young and promising bands to get an exposure to break in the scene! This is the main reason and goal that this magazine wanna achieve! Unfortunately (for most of you) M.A. is still written in italian, but who knows, perhaps future issues could be in english. We're even planning to realise as soon as possible an extra issue complitely dedicated to photos and gigs flyers, so we need your help send all the stuffs you can, exspecially photos (b/w is better) and artworks; domation too are welcome!! The issue n°I is out of print, while the issue n°2 is still available in a few copies; issue n°3 is on way and it will be out by the time you'll read this. The upcoming issue will cover lots of SE/POSITIVE stuffs 'cuz ~~if~~ even if we're not straght (we don't like to be label too) we're really interested and involved in what's goin' on in this side of the HC scene. But don't forget: labels are stupids and useless, just be yourself, don't be sectorized, 'cuz this s cene is weak enough and it needs more support and dedication. A big fuck off to all those bands too busy to reply to our interviews, exspecially that ones who claim to be positive and open minded, while in reality they're just a bunch of hypocrites-assholes-dirty-scums!

"KEEP THE FAITH"

MY ATTITUDE



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Sat 7/29 **Gorilla Biscuits** • **SWIZ (D.C.)**
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Sun 7/30 MRR record swap NOON-4pm
then @7pm: Bad Manners (UK)
Laurel Aitken • Donkey Show

Fri 8/4 **Toxic Reasons** • **Moral Crux**
Libido Boyz (Mankato) • Neurosis • Serial Killers (Phila.)

~~Sat 8/5 Bold • Judge • Unit Pride • Upfront~~

Thu &Fri 8/10,11 **the Uptones** (reunion)
w/ Let's Go Bowling (10th) • Crucial DBC (11th)

Sat 8/12 **Verbal Assault** • **Underdog**
Jawbreaker • Amenity (San Diego) • Plaid Retina

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30 SUN ELMHURST IL MACGREGORS W/SCREECHING WEASEL
31 MON RIVERSIDE IO

AUGUST
1 TUE AMES IO MAINTENANCE SHOP W/SHAMROCK SHAKES
2 WED MANKATO MN
4 FRI SIOUX FALLS SD NORDIC HALL
5 SAT RAPID CITY SD
6 SUN BILLINGS MT
8 TUE ELLENSBURG WA W/LIBIDO BOYZ
9 WED SPOKANE WA 123ARTS W/LIBIDO BOYZ
11 FRI REDDING CA
12 SAT SF CA
12 SAT BERKELEY CA GILMAN W/VERBAL ASSAULT, JAWBREAKER

CORRUPTED MORALS & CRUMMY MUSICIANS

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13 SUN MESA AZ W/EAST BAY MUD
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18 FRI NEW ORLEANS LA
19 SAT BILOXI MS
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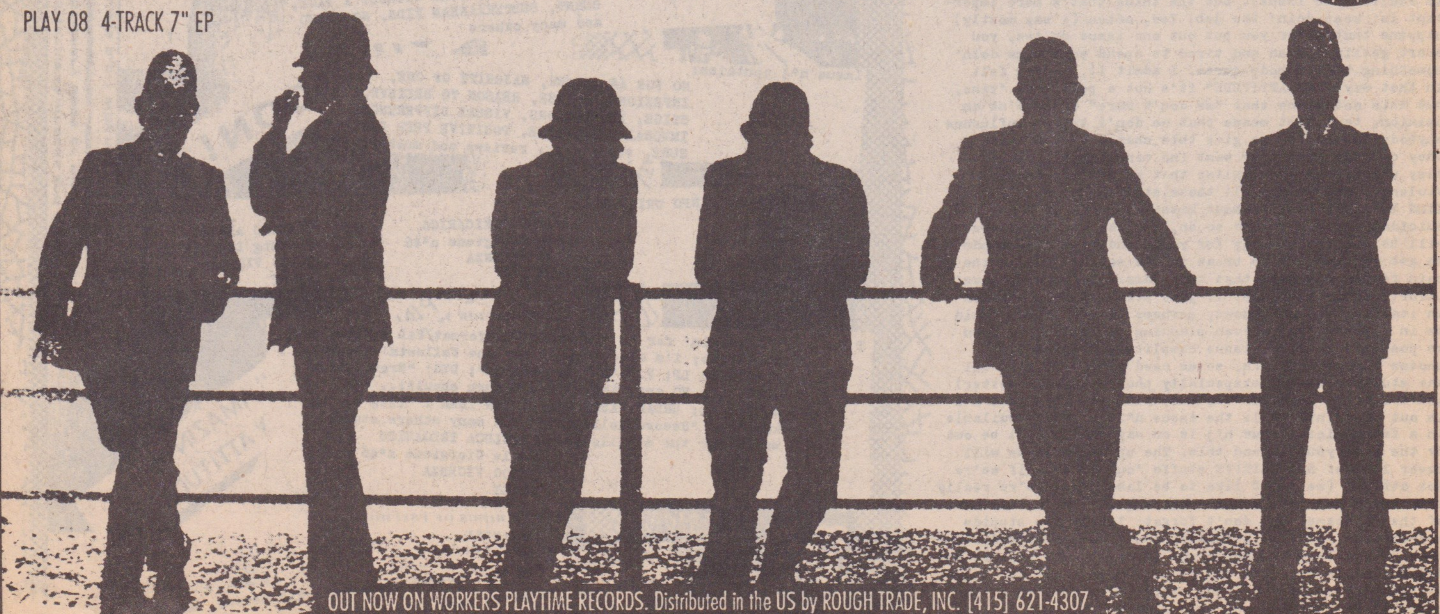

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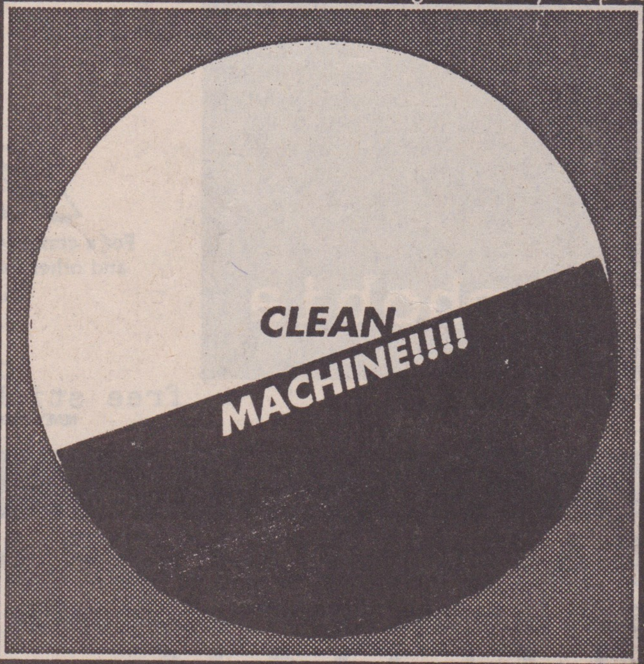
WELCOME TO THE SCUMPIT

By East Bay Eric

Now that you've gotten those rare and obscure records you've been searching for, what are you gonna do with them? I'm sure you're going to play them at least once, and then probably file it in your collection. But if you play them often and if you don't store them properly, you lessen the value or ruin the record. Good record care and storage is essential, not only for maximum listening enjoyment, but for protecting and prolonging the life of your investment. It should be the second most important concern in serious collector's minds (the first being obtaining the records). It would be tragic to see a nearly mint Fix "Vengence" ground to a useless frisbee by a worn needle. Good record care is a requirement that needs to be learned and practiced.

One of the most important factors of record care is a good quality turntable. Good turntables can keep record damage to a minimum by their superior tracking which lessens the wear on the grooves. Also, dampened tone arms reduced surface scratches due to the tone arm falling on the record too hard. Prices vary from brand to brand, but currently the price of a good quality turntable is low due to the CD (compact disc) threat. By threat I mean elimination (or shall I say extermination) of vinyl from the racks in most stores, due to the increase in CD sales. In fact most industry experts agree that vinyl will disappear from the racks within 5-8 years. 7" records have already been deleted from most major label catalogues and some pressing plants do not make them anymore. So as the amount of vinyl sales go down so do the cost of turntables. All the better for us vinyl afficianados, because we can now purchase D.J. quality turntables for under $300!



Even more crucial than the turntable itself is the needle on the end of that tone arm. The price of the needle usually determines its quality. The more costly the better the needle, the best needles are usually diamond tipped ones hence the extra cost. Diamond mixes or substitues are sufficient but don't last as long. There is nothing more slowly and more noticably damaging than a worn needle. Stylus worn records usually have a worn or whitish appearance, and the lustre is usually gone. It would be a shame to wear out your Dicks "Hate The Police" after all the time and money that went into procuring it. It is best to change your needle every 6 mos. if you play your records constantly. Records can also be worn by debris that is picked up by the stylus so it is good to get a good quality stylus cleaner to remove debris accumulated by constant play. A good brand is by Discwasher Co. who has a whole line of quality record care products.

Storage of records is equally important to keep your records looking and sounding great. Records should be kept vertical to avoid warpage. They should also be kept in a dust free environment. I recommend the use of "banker's boxes", these are similar to the comic book boxes. These boxes are one piece cardboard boxes with detachable lids. They are particularly usefull for 7"s (but they're good for LPs too!) and make them easily transportable as well as being well protected.

Another "crucial" thing to put your records in is bags (even though Tim Yo just uses green tape!). Plastic bags not only keep dust and other foreign objects off/out of your records, they prevent ringwear and fingerprints from damaging your valuable pic sleeves. Bags are usually available in different plastic thicknesses and with or without flaps. I recommend the thinner sleeves because they are not only cheaper, but stay cleaner longer (besides, I doubt you put your records in any situation that would puncture the bags would you?). All bags, mailers and boxes are available form various record care supply companies; for addresses check any issue of Goldmine or Discoveries.

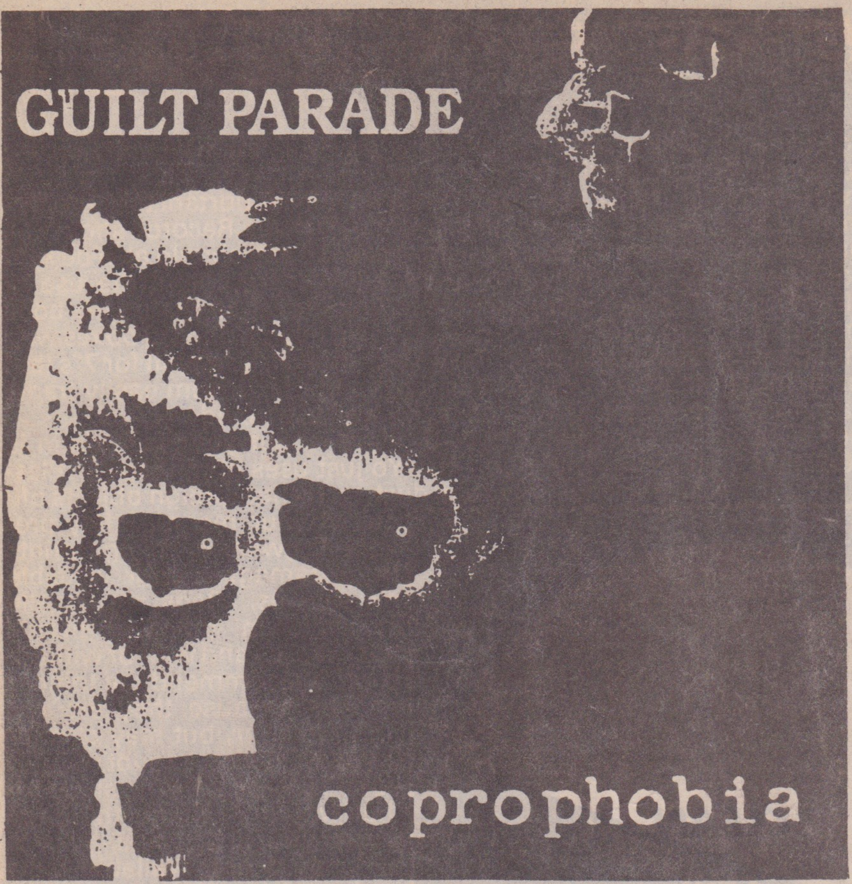
Paper inner sleeves should be on every record in your collection. The best type are the plastic lined bags, these are hard to find in 7" size though. They are well worth it for their protection against dust and careless handling.

Careful maintenance of the actual vinyl should be done whenever your records are played. Overly dirty records should be cleaned with a record care/cleaning product available from your local record store. My personal favorite is the record cleaning system by Discwasher Co. which seems to be the most widely used and best system available. In conjunction with the Discwasher pad is the Anti-Static gun which releases a negative charge that neutralizes the static on the disc, thus "freeing" the dirt and debris. My personal experience with both these products has been very good and I can heartily recomment them.

There are also sleeve cleaners available which contain oil absorbing dust that absorbs stains.

At any rate, good record care is essential to any collector's routine, and if you practice it often you will definitely prolong the life of your rarities, and you should cuz if they cost you what they cost me you'd treat 'em like gold!

HEY!! Just a reminder to you record collectors around the world. MRR would like to see those of you with formidable knowledge on the subject try your hand at writing a guest "Scumpit". We'd really like to see an occasional regional or national column on rarities from your area. So, please feel free to send in your articles!!!



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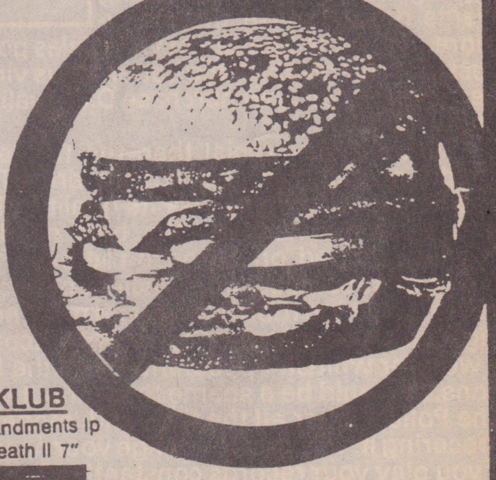

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RECORD TAPE REVIEWS

Send MRR your record or tape for review. If possible, send 2 copies of records (one for review, one for airplay). Tapes must be "for sale", only one is necessary. No reviews done from test pressings. Staff: (JB) Jeff Bale/ (CD) Chris Dodge/ (RG) Rob Glaser/ (WG) Walter Glaser/ (CS) Chuck Sherrill/ (ML) Mike La Vella/ (RS) Ruth Schwartz/ (SS) Steve Spinali/ (MS) Martin Sprouse/ (JT) Jason Traeger/ (TY) Tim Yohannan

ABRUPT EDGE - "Who Laughs Last?" cassette

Not too good sound quality; only comes out of one speaker. Aside from this handicap, they have a powerful but garagey thrash sound, which reveals intensity. Lyrically, it's mostly personal stuff. Not bad. (WG)
(3286 S.W. Long, Corvallis, OR 97333)

ABSOLUTION - EP

This is my old pal Alan Peter's (from Pittsburgh) band that he got together after leaving AGNOSTIC FRONT. Lyrically, this keeps in the NY tradition of bands like CAUSE FOR ALARM in that it asks a lot of questions about the world around us. Musically it's that NYC sound all the way, that I think is OK in small doses. Cool un-generic packaging, too. (ML)
(Djinji Brown, 26 Hope St #3, Brooklyn, NY 11211)

AFFIRMATIVE ACTION - "The Demo That Heck Couldn't Stop" cassette

Haven't heard from these guys in a while; good to hear that they're still going strong, with a powerful upbeat punk sound. And "Secret Agent" still kicks ass. (WG)
(Jim Macnaughton, 2 Lenape Lane, New Paltz, NY 12561)

ANTI-HEROS - "Don't Tread On Me" LP

Good-sounding oi and fast punk on the second release by this Atlanta band. Lyrics deal with traditional oi and personal themes, with no mention either way on racism. Given the state of affairs within the skin scene, I have a twinge of mistrust of bands that don't clearly state where they are. (TY)
(Link Records, UK)

AUTOPSY - "Severed Survival" EP

Exactly what you think it is. Heavy "jbb jbb jbb" crust metal with songs about rotting carcasses and disembowelments. There is a big surprise here... they aren't from England! Heavy doom and gloom. A lot of fun. (CD)
(Peaceville, PO Box 17, Dewsbury, W Yorks WF12 8AA, UK)

AVERSION - cassette

Apparently Flipside thinks these guys are big shit, and they do got something good going. "Progressive" speedmetal by good musicians that reminds me a bit of later ENGLISH DOGS material. A bit better than the average Metallica/ Slayer clones. (WG)
(9950 Juanita Suite 70, Cypress, CA 90630)

BAYOU PIGS - "Sleep of Reason" cassette

For the record, these guys used to be the BAY OF PIGS. Now they play a fucking fuzzed out grunge rock that really throbs, complete with trumpet on some tracks! No shit. So give 'em a listen. (RG)
(Bayou Pigs, 13171 Veterans Memorial Dr., Houston, TX 77014)

BELA B. & PVC - "Pogo Dancing" 12"

A cover of the old CHRIS SPEDDING with the VIBRATORS 45 is pretty good, as is the other SPEDDING cover, "The Pose". But the 3rd track, "Wall City Rock," is the best, a great '77 pop punk tune. (TY)
(Weserlabel, Am Fuchsberg 2, 2800 Bremen 21, W. GERMANY)

BITCH MAGNET - "Star Booty" mini LP

Has this been out for a while? Well, we just got one and it's pretty damn good. Sometimes they lean a little to that mid-period HUSKER DU rockin' sound, but not exclusively. Actually it's a pretty mixed bag of styles, but it works. (ML)
(Roman Candle, 146 E. College #3, Oberlin, OH 44074)

BLISTERS - "Oozing Into Deutschland" EP

Their 3rd 7", and it's a bit toned down, unfortunately. One track ("Fast Food") from their debut EP reappears here, and its sheer energy pales the three other new cuts. Power pop is fun sometimes, but it's that extra energy that puts it over the top, something that seems forgotten here, hopefully just for the moment. Out of New Jersey. (TY)
(Udo Bartau, Am Oberhamm 59, 2850 Bremerhaven, W. GERMANY)

BLOCKADE - EP

My two favorite words, melody and power, describe three of the four songs here. Good, rough German HC punk. One track is a tuneless fast thrasher. (TY)
(Teenage Rebel Records, Rüdiger Thomas, Gerresheimer Str 16, 4000 Düsseldorf 1, W. GERMANY)

BOO! HISS! THPLBT! WHY DON'T WE THROW SOME TOMATOES AT THOSE GUYS - "Drink My Wee Wee" cassette

A goofy tape from these renown dorks. Humor's the word of the day here, with fun originals and two "rockin'" covers ("Hip To Be Square" and "Staying Alive"). One side is corny rock and the other is made up of amusing crank call. Not for the serious-minded. (CS)
(David G-String, PO Box 347253, SF, CA 94134-7250)

BROKEN TOYS - "Sugar and Spice" cassette

Good rocking '77-style punk, 10 songs all of great sound quality. My faves are "Lets Have a Riot" and "Junky For You." (RG)
(The Broken Toys, 26 Milk Ave, Methven, MA 01844)

BRUTAL - "Tappavat Pisarat" EP

A 6-song 1-sided debut for this modern HC band. Delayed a year, the band has subsequently changed singers and names (now are KADOTETTU PARATIISI). They thrash, pound and grind, all on red vinyl. (TY)
(Jani Lehtinen, PO Box 73, 44101 Aanekoski, FINLAND)

BRUTAL PERSONAL - "Tala Ar Silver, Skrika Ar Guld" EP

Great, catchy but still raw-as-hell HC. Fuzzed out guitar and frantic pace are matched with classed Swedish pop-punk/HC riffs and vocals. Their 2nd 7". (TY)
(Hardcore Horror, PO Box 510 57, 400 78 Gothenburg, SWEDEN)

BUTTJUICE - "Caught From Behind" cassette

Mostly "Love" and "Fuck" songs here; lyrically, they <u>are</u> Buttjuice. Musically, they have a sloppy "Jealous Again"-era BLACK FLAG sound, which is okay. I recommend frequent masturbation for these boys. (WG)
(Totally Hot, 784 Mix Ave A., Hamden, CT 06514)

CHAINSAW PIG - EP

Slow, primitive punk straight out of '77. No special spark here, just kinda plodding -- maybe the lyrics make a difference, but I don't know Swedish. (TY)
(Hardcore Horror, PO Box 510 57, 400 78 Gothenburg, SWEDEN)

CHRONICAL DIARRHOEA - "Royal Diarrhoea" 12"

A re-release of a 7" that came out a few years ago. Mega-fast thrash. Nothing but. Kills balls. (CD)
(Anti-Schelski Records c/o Peter Hoeren, Kaiserfeld 98, 4200 Oberhausen 1, WEST GERMANY)

CLAW HAMMER - "Poor Robert" EP

Their cover of The BEATLES' "Everybody's Got Something To Hide..." is powerful and driving, but the other 2 tunes are more eclectic (one being quite long and variant). A touch of blues influences their art/garage sound. A US band. (TY)
(Grown Up Wrong, GPO Box 2366 V, Melbourne 3001, AUSTRALIA)

RECORD TAPE REVIEWS

CONFLICT - "Against All Odds" LP

Six new songs from this long time political punk band are stronger than ever with their message of rebellion and resistance. The music isn't as loud, catchy and angry as in past material (except in parts of the title track) and it seems that more emphasis is put on melody and making the lyrics clear. The standout song here is "A Message To Who" which expresses faith in the power of honest love. (MS)
(Mortarhate Records, UK)

CONFLICT - "Standard Issue" LP

A collection of material from the band's early 7"EPs as well as albums. A good retrospective sampler that documents the band's growth. (MS)
(Mortarhate Records, UK)

CRIB DEATH - "Shit" cassette

Pretty bulldozing punk here, all speeds. Dual guitar action really adds to the power. Lyrics stress futility. Hot shit; one of the better tapes I've reviewed lately. (WG)
(PO Box 8722, Minneapolis, MN 55408)

CROW FLIES - "Babe" EP

Rarely have we seen such a smokin' platter come outta Pittsburgh. The CROW FLIES, alumni of many P-burgh groups, formed about two years ago and broke up very recently. All that's left is this limited (500 pressed) EP. Catchy songs, occasionally brilliant lyrics and good recording (you can hear the bass). With this EP the FLIES take their place along side the WHEREABOUTS, WHITE WRECKAGE and THE FIVE as one of the best bands to emerge from that economically depressed place I once called home. (ML)
(Crow Flies, 426 Noble St., Pittsburgh, PA 15232)

CYNICS - "Get My Way/Goin' Away"

The A side is a strong garage rocker with that 60's flair, while the flip has an organ sound but still has a good beat. (TY)
(Get Hip Records, 509 1st St., Canonsburg, PA 15317)

D.I. - "Surfin' Anarchy/Uncontrollable Urge"

A "Surfin' USA" remake on one side, done D.I. style, and a cover of the great DEVO classic on the flip, powerful as ever. A fun release that coincides with this label's re-release of SOCIAL DISTORTION's "Mommy's Little Moster" and "1045". Colored vinyl to boot. (TY)
(XXX Records, 6715 Hollywood Blvd #284, Hollywood, CA 90028)

DAWN OF LIBERTY - "In Honour And Defense Of Mother Earth" EP

Half and half. A couple good, catchy, medium-paced tunes and a couple duds. Lyrics about the environment. OK, but nothing to stop watching "C.P.O. Sharkey" for. (CD)
(H.R., Kerkhofweg 34, Lakda, BELGIUM)

DEATH WISH - "Tailgate" EP

An early Boston HC demo that's finally seen the light of day on vinyl. Recorded in '83 and containing Jordan of SLAPSHOT among others, this is a 3-song job with all the tight/speedy characteristics you'd expect. Very limited edition. (TY)
(available thru Zed, Venus, Newbury Comix)

DECADENCE WITHIN - "Bury the Debt Not the Dead" LP

Metallish HC with little in the way of tuneage. Some solos, lots of negative lyrics and non-stop repetitive thrashing. (TY)
(Peaceville, PO Box 17, Dewsbury, W Yorks WF12 8AA, UK)

DELERIUM TREMENS - LP

One of the many bands on this Basque region's label that combines early pop-punk, ska, dub. This one tends to be a bit more clean than others, reminding me of some early Stiff label releases. (TY)
(Oihuka, Calle Amaya 2B-4° B, 31002 Pamplona, SPAIN)

DEBAUCHERY - "The Ice" LP

I guess this would be best described as "dork metal." A bit strange. The music and lyrics are doom and gloom, but the cover and insert are full of goofy drawings and assorted silliness. I don't understand. Kinda like DEATH ANGEL meets Grover. Interesting. (CD)
(Loony Tunes, Top flat, 23 the Esplanade, Scarborough, N Yorks YO11 2AQ, UK)

DETONATORS - "Balls To You" LP

Maybe their hottest effort yet -- a great collection of very rockin' punk in the best tradition of SLF, CLASH and early HC. Juan, Bruce and friends haven't mellowed at all since moving from LA to Oregon, and continue to be among the most dedicated punks in the states. Get it! (TY)
(Double A c/o EBS, PO Box 11623, Eugene, OR 97440)

DOCTOR & THE CRIPPENS - "Rhaphanadosis" LP

Unbelievably tight, thick, powerful thrash with shouted vocals graces this LP. While the lyrics cover mostly humorous themes ("Zombies in Disneyland," "The Elvis Shroud"), the lyric retardation doesn't make the music on this LP any less terrific. First rate, in the STUPIDS' vein. (SS)
(Revolver/Cartel, ENGLAND)

DOOM - "This Is Doom" cassette

England's DOOM smashing out their brutal DISCHARGE meets EXTREME NOISE TERROR attack, with raw vicious energy. Sound quality varies, loads of songs and comes with a booklet. (WG)
(26 St. Matthews EST, Keady, Co. Armagh, BT60 3SF, N. Ireland, UK)

DOOM/NO SECURITY - split LP

Powerful as the dickens, and believe you me, the dickens have been mighty powerful lately. DOOM hits home with political thrash crossing DISCHARGE with EXTREME NOISE TERROR. NO SECURITY tears up the turntable with some of the harshest thrash to come out of SWEDEN in years. Brutal stuff! (CD)
(Peaceville, PO Box 17, Dewsbury, W Yorks WF12 8AA, UK)

8 BALL - cassette

Mid-tempo punk with metally guitar inclinations. Funny lyrics, an obnoxious attitude and clips from the "Quincy Punk" episode makes this one pretty fun. Worth a gander. (WG)
(150 Black Walnut Dr., Etters, PA 17319)

ELECTRO HIPPIES - Live LP

A clear vinyl posthumous "last gig" live release. Speedy, tight, loud, a bit metally, and a really good recording. Tuneage plus power. (TY)
(Peaceville, PO Box 17, Dewsbury, W Yorks WF12 8AA, UK)

EXCEL - "The Joke's On You" LP

Really good. No foolin'. I haven't been a big EXCEL fan in the past, but I'm converted now. A nice change from formula song structures. Powerful and clean slower hardcore. More lyrics than you can shake a stick at. I like it. (CD)
(Caroline)

EXIT CONDITION - EP

The latest Pushead release features this UK band, with a melodic USHC sound that has tinges of MISFITS and early SCREAM at times. The pop feel is well taken, leaving you with an aftertaste of tuneage. Six songs, all powerful and lots of uumph. (TY)
(Pusmort Records)

EYE HATE GOD - "Garden Dwarf Woman Driver" cassette

Noisy industrial pain dirge that would sound better with cleaner production. A reference point for this would be THE MELVINS. Not bad. (WG)
(Press Pause, 2925 Edenborn Apt. 217, Metairie, LA 70002)

RECORD TAPE REVIEWS

FILTHY CHRISTIANS/G-ANX - split EP

Top-notch blender-thrash from Sweden. FILTHY CHRISTIANS blast six tunes on the "puree" setting, and offer some tasty lyric sheet photos. G-ANX whip up another five ultra-speedy, tight tunes. Choice stuff, babe. (CD)
(Gore Core c/o Per Thunell, Halsinggard Svagen 13A, 79143 Falun, SWEDEN)

FLEISCH - "First Fleisch" cassette

Standard p. rock, both live and studio material, both with mediocre production. Unmemorable. (WG)
(Resistance Prods., Hintedorf 169, 8933 Maschwanden, SWITZERLAND)

FLOWER LEPERDS - "Heaven's Closed" LP

Tony of the ADOLESCENTS leads the charge here, turning in punk- and metal-influenced rock. Sounds like early punk with a bit more guitar leads. Decent tunes, hard edge. (TY)
(XXX Records, 6715 Hollywood Blvd #284, Hollywood, CA 90028)

FOLLDANE/ORANGE WORLD - split cassette

FOLLDANE plays some so-so quick punk; ORANGE WORLD is a bit better, with a more cohesive sound, a variety of speeds and good lyrics.(WG)
(Resistance Prods., Hintedorf 169, 8933 Maschwanden, SWITZERLAND)

FUNNY WAGON - "I Shot Lennon" cassette

A short (4 songs) but potent dose of noisy, thrash. Not sure about the words, but "Violent Man' is the best tune. Watch for vinyl. (WG)
(49 Grove St., Holliston, MA 01746)

GENERAL CUSTERS - 'Letzter Ritt" cassette

Mid-tempo punk with catchy choruses. "Confusion," the standout tune, is a slower number, which almost has a FUGAZI feel. Memorable. (WG)
(Andreas Kollboom, Oldachstrasse 30, 2000 Hamburg 60, W. GERMANY)

GLEE CLUB - "Falling apart" cassette

Standard punk/HC with a touch of melody that reminds me a little of early DAG NASTY. A little rough and unoriginal, but should grow with time. (WG)
(B. Buono, 26 Hayes Rd., E. Greenbush, NY 12061)

GO! - "The Word Is..." cassette

Garage thrash that reminds me a bit of the first POISON IDEA EP. Lyrics are mostly personal. Not bad. (WG)
(Noo Yawk Rehkids, 175 5th Ave. Suite 2589, NY, NY 10010)

GRIEVANCE COMMITTEE - "Demo 88" cassette

Snotnose punk that reminds me of early LA stuff: ANGRY SAMOANS, CIRCLE JERKS, etc. Not original by any means, just fierce blasts of momentum and energy. (WG)
(Daz, 3390 Bates, Sterling Hts., MI 48310)

/E FARM - "Surfin' Into Your Heart/Me!Me!Me!"

Lightweight pop punk with an infectious beat that reminds a bit of early UNDERTONES but without that extra spark of uniqueness. (TY)
(Subway Records, UK)

GUILLOTINE - "Bring Down The Curtain" LP

I was expecting not to like this record too much. Well, I was right, but there was something I liked. The lyrics. They're actually pretty cool. Musically -- not-so-good metal. Oh well. (CD)
(Alchemy Records)

HANSPLATZGUMER - "2" 12"

Crypto pop industrial and punk done in a very accessible way. There are actually tunes here, however mutated, and lots of thought and energy. (TY)
(Basic Space, Mühlerstr 12, CH-9000 St. Gallen, SWITZERLAND)

HARD-ONS - "Just Being With You" 45

A slight return to roots here with two really good pop tunes and little in the way of speed or metal tinges. Hot! (TY)
(Waterfront Records, PO Box A537, Sydney SA 2000, AUSTRALIA)

HARD-ONS - "Love Is A Battlefield Of Wounded Hearts" LP

Reconfirming that their recent single wasn't a fluke, these guys have returned to their pop punk roots turning our clicker after clicker, with only 3 tunes falling into a more metal/rock influenced genre. Catchy shit. (TY)
(Waterfront Records, PO Box A537, Sydney South NSW, AUSTRALIA)

HAYWIRE - "Private Hell" LP

Let's cut through all of the gobbledy-gook, shall we? This is a great album! Plain and simple. Two ex-HALF OFF humpmasters team up with two other power players, and the result is a disc that'll give you a black eye. One of those records that'll have you bobbin' your head unconsciously. Solid hardcore. Nothing less. I'm not the biggest MOTORHEAD fan, but I even latched onto their cover of "Bomber." A damn good disc. (CD)
(New Beginning Records, 3935 E. Broadway, Suite 159, Long Beach, CA 90803)

HIGH KARATE - "No Duh" 8 track tape

If you have a 8 track tape player, you may as well get this. (WG)
(1313 Quincy Dr., Wilmington, DE 19803)

I REFUSE IT! - "Mind the Gap" 12"

Recorded almost three years ago, this is a 6-song job. Not as diffuse as some previous releases, but still eclectic. A variety of paces and structures, two long tracks to breath in ,four shorter cuts that go from ethnic to hard-driving punk. (TY)
(Wide Records, Via Prinehi 15, 56124 Pisa, ITALY)

IMPETIGO - "Giallo" cassette

U.S. stench/ metal/ death/ core/ noise/ whatever with (surprise, surprise) horror-movie lyrics. File next to your CARCASS LP. Song title of the month: "Bitch Death Teenage Mucous Monster From Hell." (WG)
(Mark Sawickis, 307 Lindell Dr. Apt. 1, Normal, IL 61761)

INFINITE REGRESSION - "Is This All?" EP

A Canadian foursome doing six tunes. Mid-tempo with personal lyrics. Not much to latch onto here. "Jungle Funk" adds a little variety but overall, not as memorable as I hoped it would be. OK. (CD)
(Chikara Records, PO Box 65331, Station F, Vancouver B.C., V5N 5P3 CANADA)

INSANE HOMBRES - "To The Core" LP

Speedy, and at times noisy, hardcore that's got tuneage beneath the force attack. Five raging tunes and one slow loser. (TY)
(Waterfront Records, PO Box A537, Sydney South NSW, AUSTRALIA)

JACK SCRATCH - cassette

A primo production job here. Five tunes of rockin'ish punk with little singalong bits lurking about. Includes a tune about John Wayne Gacy. (WG)
(Dave B., 1536 N. Oakley, Chicago, IL 60622)

RECORD TAPE REVIEWS

JAWBREAKER - "Whack & Blite" EP

Definitely a band with their own ideas. Combining the sensitivity of contemporary DC post-HC with the pop sensibilities of their So. Cal home, this trio has distinction and self-confidence. On gray vinyl. (TY)
(Blackball, PO Box 480321, LA, CA 90048)

JERRY'S KIDS - "Spymaster/Need Some"

Two fuckin' great songs from this Boston band. After several years of stagnation the band gets their shit together and creates one hyper-melodic power thrasher that's not that different from the stuff off "Is This My World" album and a catchy raw punk surf number (a LA PESTE cover) that's filled with energy. I recommend this one! (MS)
(Taang! Records, PO Box 51, Auburndale, MA 02166)

JOIN - "Total Tystnad" EP

Despite the tinny production, this sing-along garage-punk effort is quite enjoyable. Three songs, all fun. (TY)
(Hardcore Horror, PO Box 510 57, 400 78 Gothenburg, SWEDEN)

KINA & HOWTH CASTLE - "La Dizerzione Degli..." 12"

It appears that members of these two bands merged for this five track EP. The acoustic numbers are rather limp and, in one case, arty; KINA's mid-speed punk offerings are, as usual, zesty, fast, and powerful -- and everything's imbued with a strong political consciousness. (SS)
(Capra Giampiero Via Della Consolata 5, 11100 Consolata, ITALY)

KING VITAMIN - "Breakfast with the King" LP

The material here is mostly exceptionally catchy fast-punk with great hooks; "Somehow" is especially powerful. The style derives mostly from NAKED RAYGUN, and four of six tracks rate highly indeed. Very, very good! (SS)
(Sensitive Records, 3611 North Wilson, Chicago, IL 60613).

KINGHORSE - "Brother Doubt/Freeze"

KINGHORSE specializes in riffy, amelodic, mid-tempo punk with screamed vocals. The band gets high marks for intensity, but lower ones for the lackluster songwriting. Special note: be careful of your stylus on the B-side. (SS)
(Self-Destruct, 1901 Bainbridge Row Drive, Louisville, KY, 40207)

KRAUT - "Night of Rage" LP

Live tracks from '82, '85, and '86 capture the late KRAUT's power and hooks. Tough vocals, good tight music with plenty of variety and a few magic moments. (TY)
(New Red Archives)

KRYPTONICS - "Sixty Nine" 12"

Pop punk that's a bit too long on the commercial pop sound, especially in the vocals. (TY)
(Waterfront Records, PO Box A537, Sydney South NSW, AUSTRALIA)

L.U.L.L. - "Freakline" LP

This Danish punk outfit relies on rockish guitar riffing and aggressive, gruff vocals to propel a set of mid- to fast-speed material. The rock/metallic edges kept me from enjoying this, though some of the tunes sustain good drive. Average. (SS)
(Starving Missile Records, Therese Giehse Allee 30IV, 8000 Munchen 85, W. GERMANY)

LARM/RAPT - split cassette

This tape consists of two fast political thrash bands. The LARM is the better of the two. Their songs are both studio and live. The studio ones are hot, high-powered thrash at its finest. RAPT are okay, but their songs are noisy and don't come off as well as LARM's. (CS)
(Broken Tapes, Crumiere Hervé, 260 Bld De Souville, 84200 Carpentras, FRANCE)

LOCKOUT - "Maybe It's You" cassette

Raw garage punk that has a sort of basic appeal to it. Rebellious lyrics, decent sound quality. Overall, worth a listen. (WG)
(Nick Allard, 1303 N. Northwest Way, Park Ridge, IL 60068)

LOVEGODS IN LEISURE SUITS - "Come Here Often?" LP

Snotty, obnoxious-sounding stuff. In other words, it's really neat. These folks are kings of everything in the world that is cheesy. Raw hardcore for lounge lizards.(CD)
(Space Fish Records, 420 South Orlando Ave #102, Winter Park, FL 32789)

LOVE SLUG - "Outside Joke" cassette

All 16- & 17-year-olds here, and they've got a solid, together HC sound with some tasteful guitar work even. Don't know what they're saying, but the music is good. (WG)
(Mike Butts, 2440 Vineyard Ln., Crofton, MD 21114)

LUDWIG VON 88 - "Mike Tyson" LP

One long pop song (title song) covers side 1, while side 2 mixes pop punk and ska in their funny punk styling. This French band remains topical and prolific. (TY)
(Weserlabel, Am Fuchsberg 2, 2800 Bremen 21, W. GERMANY)

LUNACHICKS - double 45

Every now and then (more then, sadly) something comes along that is totally great. This has it all: great powerful tunes, garagey and run through a '77 filter, great package; it's just great all around. Oh yeah, did I mention that it was great? Out of New York. (ML)
(Blast First, UK)

MACHINE - "Breaking The Scales" cassette

A very thick sound here; power-oriented "progressive" HC à la late BLACK FLAG and NEUROSIS, but these fellows have a more metallic feel. Non-repetitious music, weird breaks, tempo changes and a Greg Ginn-ish guitar sound make this one an interesting adventure. (WG)
(Machine Experience, 322 Contra Costa, Tacoma, WA 98466)

MAD AT THE SUN - cassette

Four cuts of melodic punk with a slight DCish feel and some original breaks. Sounds a bit HUSKER DUish, too. Check out "Last Time." (WG)
(Martin Edmunds, 45 Baker St., Heavitree, Exeter, Devon EX2 5EA, ENGLAND)

MAD DADDYS - "Alligator Wine/ Take Me Back to Woodstock"

A: Slowburn, Deathride, Mudslide. Adjectives, I got plenty of them. B: More up-tempo driving CRAMPS-ish tune with great lyrics. Cover: Original art done by my very favorite cartoonist Peter Bagge (who does the Neat Stuff mag). The label? Sub Pop, silly! (ML)
(Sub Pop, 1932 1st Ave., Suite 1103, Seattle, WA 98101)

MADMEN - "Almost Past Caring/That's Ok..."

Simple melodic punk with a brisk tempo on the A-side, while the flip slows down the speed considerably for a sappy ballad. For me, uninteresting. (SS)
(Bent Records, P. O. Box 112, Broadway Q, 40006)

MAHO NEITSYT - "JNE" EP

High-quality hardcore that's absolutely inspired at times. It's got catchy guitar riffs and these special little touches that makes it memorable, though a couple of tracks are a bit generic. A vet band, but debut release for this label. (TY)
(Boring Records, Box 545, 40101 JKL, FINLAND)

MEAT WAGON - "Meet..." cassette

There are at least two MEAT WAGONs, so start changing names, kiddies. Anyway, this one is a punk/'70s rock hybrid, not bad, but the tunes get long. (WG)
(Meat Wagon, 10 Eastern Ave, Toronto, Ont. M5A 1H4, CANADA)

RECORD TAPE REVIEWS

MERCYLAND - "No Feet On the Cowling" LP

Their single two years ago was one of that year's pleasant surprises. This Athens, GA band is back with an LP of rocking power-pop à la HUSKERS, though not imitative. Not sure the tunes are as catchy, but repeated listenings will tell. Distinctive vocals. (TY)
(Communion/Revolver US, PO Box 95265, Atlanta, GA 30347)

MILK MONITORS - "Revenge" mini LP

Commercially accessible pop punk. Maybe it's just the big production sound that gives it that posh feel, but there's still basic power here to overcome it. Six songs. (TY)
(Revolver, UK)

DIE MIMMI'S - "Alles" LP

Funny and serious, this band usually delivers in pop punk styles, though also throws in ska and German polkas for a change of pace. Pretty rockin' at times. (TY)
(Weserlabel, Am Fuchsberg 2, 2800 Bremen 21, W. GERMANY)

MISFITS - "Violent World" EP

Live material that's not of the best sound quality on this 6-song boot. Some excitement, and colored vinyl. (TY)
(no address, W. GERMANY)

MISFITS - "Horrorbullet" EP

The zillionth MISFITS boot, and this one is so-so in sound quality. Recorded in Detroit, 1987, and not indispensible. Nice silkscreened cardboard cover though. (TY)
(no address)

MODEL CITIZENS - "Acres Of Concrete" cassette

Standard upbeat punk with good aware lyrics; enjoyable, but these guys just let it rip. This sounds a bit held back. (WG)
(Brian Watkins, 3306 N.E. 11th St., Renton, WA 98066)

MORLOCKS - "She's My Fix/ You Must Not Be Seen as I Am"

Initially a neo-'60's band from San Diego that moved to SF and tried to "make it." They split up, but some of them returned to SD, dropped the pose, and out came this very IGGY-like release. Pretty decent. (TY)
(Earache, 145 Marks Pl., N. Bergen, NJ 07047)

MOTUS - "Everything's Disco But HC" cassette

A strong tape by this Yugo thrash band. They change the pace enough to keep it interesting; the vocals and guitar especially stand out. Ripping tunes and English translations - darn good. (CS)
(Tiberiju, Pötschnerg. 9, 2500 Baden, AUSTRALIA)

NAKED HIPPY - LP

Despite being a bit generic, this is a raging early HC-styled romp. Non-stop, catchy and powerful, it's easy to get into and eases the pain. Contains longtime Stepe brother Barry on guitar. Thumbs up. (TY)
(1302 W. Hovey, Normal, IL 61761)

NE LUUMAET - "Verta Ja Luita" LP

A bit less RAMONES-y (only a bit, though) than their debut LP, and this one continues their energetic pop punk direction. Fast punk, a few ballads, very rocking. (TY)
(Euros Records, FINLAND)

NIRVANA - "Bleach" LP

This is about as good as it gets. This LP has everything, from the knock-down-drag-out tunes like "Paper Cuts" to the wonderful pop of "About a Girl." Very diverse but very consistent throughout. Since the 7" they have added a second guitarist, Jason Everman, who adds a lot to the group's overall sound. Will I ever stop humming "Floyd The Barber"? I doubt it. (ML)
(Sub Pop, 1932 1st Ave., Suite 1103, Seattle, WA 98101)

NEW ROTEEKA - "Harlem Yaroh" LP

Japan's pop-punk kings have many great 7" records, but on this LP they're so well-produced that it takes away from their charm. There are even horn sections here and there -- too clean and cute. (TY)
(Wonder Force, JAPAN)

NOZEMS - "Heaven's Waiting" EP

This Dutch outfit writes engaging melodic punk when they hit a mid-tempo pace ("21st Century"), and dynamic thrash/punk when they speed up ("Heaven's Waiting"). The inventive guitarwork and passionate vocals push this four-tracker of textured rock'n'roll over the top. Very fine. (SS)
(Swaddle, Wernhoutseweg 195, 4884 MC Wernhout, HOLLAND)

OI'E - "Front Line Disco" cassette

A Polish band who's moved to Canada. They have a basic punk sound, although the drums sound lousy. Mostly political lyrics. Fair. (WG)
(Commando Tapes, 10 Greenoble Dr. #811, Don Mills, M3C 1 B6, Ont., CANADA)

P.H.C./INFEST - split 8" flexi

The debut release on Chris Dodge's (STIKKY) label, containing two SoCal bands. PHC weighs in with two slow, grinding power tunes -- great deep sound here -- then INFEST whips in with five tunes that speak in the same language but at a much higher speed. A blue, one-sided floppy. (TY)
(Slapa Ham c/o Chris Dodge, PO Box 843, SF, CA 94010)

PARANOIA - "The Many Faces Of..." LP

Initially a Bay Area skin band who got off that kick quick and now reside in the hard-edged hardcoreland. Pissed and negative lyrics from these nice guys, but there's not much inspiration to gather. (TY)
(Alchemy Records)

PARKINSON SQUARE - "Square Up" cassette

Total high-energy punk rock with inertia and catchiness out the keester. Nine tunes that whiz by you non-stop. (WG)
(Gougnaf Mamt, 35 Rue Burdeau, 69001 Lyon, FRANCE)

PAYBACK - "Draw The Line" EP

Positive edge, striving to confront themselves and hypocrisy. A 6-song debut of clean, suburban HC. No new ground but decent. (TY)
(Matt, 10 Gorham Ave., Westport, CT 06880)

PEOPLES COURT - "R Tape" cassette

Some nice harmonious guitar and bass work here into quick thrash and upbeat pop punk, all with original breaks. Vocals are a bit weak but will be better with time. Good. (WG)
(19213 Sun Lake Blvd, Lutz, FL 33549)

PHANTOM 309 - "A Sinister Alphabet" LP

Driving music that combines a post-hardcore energy with an almost '60s garage aesthetic. STOOGES-like but cleaner and just as powerful without the imitative aspects. (TY)
(Communion/Revolver US, PO Box 95265, Atlanta, GA 30347)

PLAID RETINA - "Pinkeye" LP

Fuck yes! One of my long-time favorites comes through again. This time around, they show tremendous growth from their days of nothing-but-40-second thrashers. There are still some thrashers, but there's plenty more that, at times, sounds like a cross between FUGAZI and GONE. Yet PLAID RETINA still hold their own with a distinct sound comprised of tightness and imaginative song writing full of twists. One of the few bands who just seem to get better every time. (CD)
(Lookout, PO Box 1000, Laytonville, CA 95454)

RECORD TAPE REVIEWS

PINK LINCOLNS - "Cotton Mather/I Do"

This 45 contains mid-tempo, snotty punk with up-front guitars and adequate songwriting and a snappy guitar punch. "I Do" is the operative track here. Above average. (SS)
(Rigid Records, 7215 N. Highland, Tampa FL 33604)

PLAGUE - "Unresting Place" EP

This hot Ohio band had a previous 7" (in an LP jacket) and quickly got this one out prior to a European tour. Five tunes, all done in a raw, early punk/HC style that's got that special edge. Top-notch shit! Watch for an LP in the fall. (TY)
(Punish Reocrds, Profilv. 18A, S-616200 Finspang, SWEDEN)

PLAIN WHITE TOAST - "Temptations Of Driving" EP

Quite a surprise. The two shorter songs that share the A side are really excellent and catch-your-attention pop punk, while the long flipside is a boring slow tune. (TY)
(St. Valentine Records, PO Box 79116, Cleveland, OH 44107)

POWERTRIP - "Sonic Reducer/Acid Breath"

Jeff Dahl returns quickly with a decent DEAD BOYS cover and a quick-paced rocker with punk and metal attributes. Both are energetic though nothing startling. (TY)
(SFTRI, 4901 Virginia Ave., Long Beach, CA 90805)

PRIMEVAL UNKNOWNS - LP

Out of NYC, this is a throwback to 60's garage and DOORS type material. More like '68-'69 era stuff with a bit of the emerging "rock" sound. (TY)
(Skyclad Records, 6 Valley Brook Dr., Middlesex, NJ 08846)

PROFOUND - "Dutch Wolfpack" cassette

A new European straight edge outfit playing it hard, sounding a bit like early AGNOSTIC FRONT. Lyrically they cover racism, Nazism, greed, etc. along with the standard anti-abuse and unity themes. For some reason, this appeals to me more than a lot of other S.E. bands. Good. (WG)
(I.B.B. Laan 21, 3582 VD Utrecht, HOLLAND)

RANCID HELL SPAWN - "Jumpin' Jack Flesh" LP

Oh my god! It's so fucking retarded I can't believe it! The most twisted, unearthly record ever conceived! 24 unrelenting, noisy Casio keyboard and drum machine tunes dealing with things only someone with a severe mental illness would be able to relate to. A vinyl abomination. I like it. (CD)
(Wrench Records, BCM Box 4049, London WC1N 3XX, UK)

RAW POWER - "Mine To Kill" LP

Very much in the crossover zone, with lots of metal/power riffs, speedy and repetitive. There are melodies, but most remain obscure and weighed down. Some solos, but the overall metal feel is deadening. Lyrics are in English and political. Out of Italy.(TY)
(Ratcage Records, UK)

REPRESSED - "Blow Up Bethlehem First" cassette

A live recording here - loud and distorted. Total punk, but with improved production, it would come across better. (WG)
(Odeana Shoemaker, 27 E. High St., 2nd Floor, Hellertown, PA 18951)

RESURRECTION - "Ammo Rain" cassette

OK metal stuff of the Motorhead varieity with anti-war lyrics. The notable thing about this is that Sothira (CRUCIFIX and PROUDFLESH) beats the bass strings. WG)
(2290 40th Ave, San Francisco, CA 94116)

S.V.O.E. - "Brazil?" EP

A not-so-ordinary East Coast release. Fairly catchy punk tunes here. Better than what I expected. Good lyrics. A bit sloppy, but what the hell...These guys will get better with time. A foursome to watch for. (CD)
(PO Box 331, Morris, CT 06763)

SADISTIC SEX - "Killin' Jive" cassette

Pretty cool eclectic stuff here. These guys play weird sort of rock that goes from jazzy to metalish. The noisy guitar and drumming stand out as the strong points, but the mystic singing doesn't do much for me. They changed their name to Julia Dream. (CS)
(Sploob, PO Box 282, Manville, NJ 08825)

SHOCKABILLY - "In Search Of" cassette

This tape captures the twisted intensity of Shockabilly live during '83-'84. Good overall sound quality; many, many songs, 30 exactly. Fans take note. (RG)
(Sound and Fury, c/o Murray Reams, PO Box 10331, Greensboro, NC 27404)

SILENT WATER - "In Coke We Trust" cassette

A one-person project that turned out pretty good. The tunes are a combination of trashy punk and clean, fast pop with some slower songs thrown in. Sound quality is good, and so are the words. Cool. (CS)
(Bosserij str 39, 8211 Veldegem, BELGIUM)

SHEER TERROR - "Just Can't Hate Enough" LP

A bunch of slightly older guys out of NY, turning in some rough and raging HC. Their outlook reminds me of the old NIHILISTICS, with a time-worn negativity that's honest but saddening. (TY)
(Starving Missle c/o Mike Just, Therese Giehse Allee 30 VI, 8000 München 83, W. GERMANY)

SIC - "Get Up And Do It! EP

Great, insane HC from Roger Armstrong's band. Frantic but not generic. Despite the fact that two of the guys are American, their style is undeniably Japanese. Hot stuff! (TY)
(Dogma, 303 Aota Bld., 3-1-9 Koenji-kita, Suginami-ku, Tokyo, JAPAN)

SIGHSTENS GRANNAR - "Lösa Förbindelser" EP

Reminiscent of early Swedish HC with its roots in Britpunk. Decent, though a bit restrained at times. (TY)
(Hardcore Horror, PO Box 510 57, 400 78 Gothenburg, SWEDEN)

SLAUGHTERED GRACE - "Terror Unleashed/Disability"

The A side is good, slow- medium-paced crunching punk that devolves in the middle into solo wanking but regains its composure by the end. The flip is faster but more metally(TY).
(Grace, PO Box 1050, Lodi, NJ 07644)

SMARTIES - "Thunberbunny" LP

On exotic swirled-colored vinyl, the second LP by this German pop-punk band. Not quite as hard-edged as their BYO debut of '85 (more folky strains appear here), but still decent. (TY)
(1st Records/SPV, PO Box 5665, 3000 Hannover 1, W. GERMANY)

SMOLDERING DREAMS - cassette

Fourteen smoking metallic thrash tunes, complete with rocking/moshing breaks thrown in. Decent sound quality; look for vinyl in the not-too-distant future. (RG)
(Matt Ziegler, Smoldering Remains, 2923 N. Sheridan, Peoria, IL 61604)

SODOMY LAW - LP

Out of Wisconsin, metallish HC, especially in the high vocals. Pretty decent lyrics, but the repetitive riffs are somewhat deadening. (TY)
(Starving Missle c/o Mike Just, Therese Giehse Allee 30 VI, 8000 München 83, W. GERMANY)

RECORD TAPE REVIEWS

SNUFF - "Not Listening Anymore" EP

Sounds very American, this debut does. Somewhat anthemic punk with lots of melody, power and drive. Combines the best of early mod, '77 pop punk and melodic HC. (TY)
(Workers Playtime, 61-71 Collier St, London N1 9BE, ENGLAND)

SOCKEYE - "A Bunch Of S.E. Fucks Tried To Ruin Our Fun But Failed" cassette

A live SOCKEYE show plus an interview and includes a booklet. Apparently some people in there don't like 'em; some people have no taste. Obnoxious as fuck, just to bother you. (WG)
(Dave, PO Box 2143, Stow, OH 44224)

SPLIT DECISION - "The First Decision" cassette

Pretty good HC that might come across better with improved production. Lyrics have a straight-edge bent, but these guys don't seem to fit the mold as slavishly. Worth a listen. (WG)
(1012 Lincoln St., Monongahela, PA 15063)

SQUANDERED MESSAGE - LP

Gosh, a Destiny release that's studio, not live! It's a pretty good one, too. These guys aren't the most memorable of bands, but they're pretty rockin' and manage to hold their own. Medium-paced, almost-catchy punk and thrash. Gatefold sleeve. Pretty good. (CD)
(Destiny, c/o David R. Pollack, Winterfeldstr 31, 1000 Berlin 30, W. GERMANY)

SCHPOOOSTIK HOSPITAL - "Was'n Das?!" EP

Kinda sounds like ISOCRACY trying to copy NAPALM DEATH. I'd probably like it better if it were more grungy-souding. I'd like it even more if they tuned their instruments. Thirty-two songs in all. An OK start for a promising noisecore band. (CD)
(742 Records, c/o Marc Rohrer, Schonberystr 21, 7919 Bellenberg, W. GERMANY)

STAGNANT WATER - "What's Up Your Butt?" cassette

Great cover; a parody of the first Motley Crüe LP. Standard humor with lyrics about shoulders, libraries, beer, etc. Moderately amusing. (WG)
(Shane Boday, PO Box 2125, Mt. Vernon, WA 98273)

STAND UP - "Unity and Strength/Personality" cassette

A re-release of this band's two early demos. Energetic raw HC with lyrics that revolve around unity. Not bad, but will develop with time. (WG)
(Jeremy Weiss, 154 Wilson Dr., Lancaster, PA 17603)

STARS AND STRIPES - "Shaved For Battle" LP

Wish I could say this was just a joke, but what may have started out as a goof ends up being some pretty dangerous material. Choke (SLAPSHOT) and friends crank out some oi anthems like "Skinheads On The Rampage," "Doc Marten Army," etc. The lyrics are generic and stupid to an absurd degree, sure to create a whole new crop of violent idiots -- just what we need. (TY)
(Patriot Records, 19 Center St., Provincetown, MA 02657)

SVENSSONS SLAVAR - "Glass" EP

Powerful and frantic thrash that can quickly degenerate into the silliest riffs and singing. Swedish funny punk/HC. (TY)
(Hardcore Horror, PO Box 510 57, 400 78 Gothenburg, SWEDEN)

TAR - "Handsome" mini LP

OK, OK, so I slammed their 7" (but it did sound like BIG BLACK!). Well, the LP is here now and it doesn't! In fact, it's made up of six interesting, diverse songs, different speeds, lotsa cool stops and such. It's just plain good. (ML)
(Amphetamine Reptile, 2541 Nicollet Ave. S, Minneapolis, MN 55404)

TARGET - cassette

Chunky yet jangly garage punk with more than a few influences and an emphasis on melody. Lyrics are in the personal vein. Not bad, although the vocals sound flat in spots. (WG)
(Mike Welsch, 6024 Tyler, Woodridge, IL 60517)

TERRIBLE VIRTUE - "I Only Laugh When It Hurts..." cassette

Sounds pretty UK stench/ultra-thrash influenced but is a lot more cohesive and audible than a lot of their genre-mates. Lyrics go from silly to serious. Pretty rockin'. (WG)
(Dick D.L., S Mandur Pl., Caringbah 2229, Sydney, N.S.W., AUSTRALIA)

TOXIC AVENGERS - cassette

Pretty good garage HC with a distorted guitar buzz. Don't know what the lyrics are sayin'. OK. (WG)
(PO Box 8034, Hindley St., Adelaide 5000 SA, AUSTRALIA)

TOXIC YOUTH - "Hardcore Or What" cassette

A garagey band with lyrics about unity, change and caring. Musically, it's HC done with energy, reminding me a little of early 7 SECONDS. (WG)
(Dave, 308 Oro Dr, Arroyo Grande, CA 93420)

TURUN TAUTI - EP

Slow and fast HC on this release. Much harder and tighter than their debut 1-sided 7" of last year. They seem comfortable in many punk genres. (TY)
(RMR, A-Panimo, Läntinen Rantakatu 47, 20100 Turku, FINLAND)

TWO GUYS AND ANOTHER GUY - "Bite The Wax" cassette

Didn't think I'd like this, but, surprise, surprise, I do. It's got a rockin' upbeat punk sound with other influences to keep you on your toes. My only gripe is that the vocals seem a bit overdramatic, but otherwise, this is enjoyable, melodic stuff. (WG)
(Constant Change, 2028 W. Main Rd., Middletown, RI 02840)

ULTRAMAN- Freezing Inside" LP

After a pair of hard-to-get-to singles, a debut LP that is at once modern (eclectic) and yet harkens back a few years in style and intensity. Good, varied and powerful HC from these St. Louis guys. (TY)
(New Red Archives)

UNDEAD - "Act Your Rage" LP

Bobby Steele has been at this punk rock business forever (was in the original MISFITS) and has several EPs out, but this is his first album. The material here is uniformly good '77-style punk. Some people are doing this style cuz it's come around again; Bobby and company are doing it cuz it's them! (TY)
(Post Mortem Records, PO Box 358, New Milford, NJ 07646)

V/A - "Bad Music For a Bad World" cassette

An international hardcore sampler with Monty Python bits thrown in. Sound quality suffers a bit, but it's good for lesser-known bands, like MOTHS, G3, NASTY NATION, VIRUS 4 and VIRUS INSERRECTION to be heard. (CS)
(B.U.A.S. tapes, Steve, 111 Farmington Rd, Caterham, Surry, CR3 6LN, ENGLAND)

V/A - "Composite Drawing" LP

A variety of punk, pop, and post-punk styles appear on this schizophrenic compilation LP. ULTRAVIOLET EYE and SPIDERBABY start the record off with a blast of driving punk, but the other styles detract from the power. Varied and sporadically interesting, (SS)
(Deco Records, P O Box 57549, Los Angeles, CA 90017).

RECORD TAPE REVIEWS

V/A - "Cream Of The Crap" cassette

I'm not too big on comps., but when it comes to comp. tapes, Flush puts out the cream of the crop, or cream of the crap, in their words. This is a "Best of..." comp., 40 bands, 48 songs, and includes MANNEQUIN BEACH, PINK LINCOLNS, CHRIST ON A CRUTCH, EMILS, NO FRAUD and more. What are you waiting for? It rocks, it's killer. Get this. (WG)
(Flush Prods., PO Box 1050, Richmond, CA 94802)

V/A - "Crisis Point #3" EP

A comp. that includes a track each by CULTURE SHOCK, H.D.Q., INSTIGATORS and BOLT THROWER. Quite a variety, as you can see, and comes with a really fine fanzine (see review this issue). (TY)
(Crisis Point, c/o Steve, 179 Bersford Ave, Surbiton, Surrey KT5 9LR, UK)

V/A - "Dope Guns'n Fucking In The Streets Vol. 3" EP

Didn't expect this out so quickly after Vol. 2, but here it is. This time it's SURGERY, COWS, TAD and KING SNAKE ROOST (from Australia). All killer, no filler. There are 1,000 this time, so a few of you might actually be able to hear this. (ML)
(Amphetamine Reptile, 2541 Nicollet Ave S, Minneapolis, MN 55404)

V/A - "Give Them Love" cassette

Yeah! This is what more comps should be like: tons of bands from all over who don't sound very much alike. The music goes from thrash (NO COMMENT) to popish stuff (THRILLED SKINNY). Bands include MOX MORTIS, THE REFUGEES, BLIND AMBITION, FLOWER BUDS and ANAL TERROR. Comes with booklet. (CS)
(Acts of Defiance, BP nº 90, 93270 Seuran, FRANCE)

V/A - "Jockey Club ' It's A Helluva Thing" casette

A farewell comp. to this recently deceased Kentucky club. A pretty good collection of thrash, '77ish stuff, and weirder sounds with SS20, THE AUBURNAIRES, BPA, SLUGGO and more. (WG)
(Smear Records, 5862 Windermere Ln., Fairfield, OH 45014)

V/A - "Mentally Broken Vol. 2" cassette

An international hardcore comp. tape with 15 bands. Mostly thrash of varying qualities. Includes GOD, POINT OF CONCEPTION, 7 MINUTES OF NAUSEA and SEEIN' RED. Good sampler of New Noise. (CS)
(Crumiere, Herve, 260 Blvd. de Souville, 84200 Carpentrus, FRANCE)

V/A - "Peace Through Chemistry" LP

A compilation of what this shady label has to offer. Anywhere from one to three tracks off LPs already available. Despite the incredible VIRULENCE, NEUROSIS and MELVINS songs (along with some winners like CLOWN ALLEY and POISON IDEA), this is pretty useless unless you haven't heard any of these bands. Alchemy -- is it the Mystic Records of northern California? Ask the bands. (CD)
(Dist. by Rough Trade)

V/A - "Radikal Scene Vol. 1" cassette

Thirteen (mostly European) bands here including MISANTHROPIC CHARITY, KARCER, TOXIK TRASH and more. Mostly powerful punk/core with good production. Nice job. (WG)
(Gabriel Caballero Montoya, Aved. Ciudad Almeriá 15, Esc. 3, 5° A, 30002-Murcia, SPAIN)

V/A - "Resistance 89" cassette

A comp with DOOM, SECTION 46, H.D.Q. and about 35 others. Good sound quality, but nothing worth writing home about.(WG)
(Resistance Prods., Hintedorf 169, 8933 Maschwanden, SWITZERLAND)

V/A - "Shangri-la: A Tribute To The Kinks" LP

A variety of bands covering the legendary KINKS, mainly material from their first eight years (thank god!). Includes CHESTERFIELD KINGS, FLESHTONES, DROOGS, CATERAN and tons more. Fun concept, though I generally prefer the original treatments. (TY)
(Communion/Revolver US, PO Box 95265, Atlanta, GA 30347)

V/A - "Tour De Farce - Part 3" LP

Quite a cool international comp. featuring DEAD ENDS (Philippines), CRISE TOTAL (Portugal), NO (Columbia), OPPOSITION PARTY (Singapore) as well as bands from Chile, Brazil, Ireland, Japan, France, Peru, Czechoslavakia, Germany, Israel, USSR, Thailand and more. The fruits of Luk Hass' travels on vinyl. (TY)
(Empty Records, Muggenhoferstr 39, 8500 Nürnberg, W. GERMANY)

V/A - "Welcome to Thrasher Dome" cassette

Pretty good Italian HC comp. with RABID DUCK, JESUS WENT TO JERUSALEM, CREEPSHOW and RONALD AND THE SCAROCAS. Mega thrash tuneage! (WG)
(WTTTD, c/o Tattoo Club, Via Torricelli 19, 20100 Milano, ITALY)

VIRULENCE - "If This Isn't a Dream..." LP

HC with lots of slow, grinding tunes. Victor H. thrives on this kind of pain, so if that's your high, you'll love it. Out of the San Diego area. (TY)
(Alchemy Records)

W.T.G. - "Haunting White Castle" EP

I've heard about these guys for a long time, but this is the first time I've actually heard them. Shit, I've been missing out! W.T.G. (WHOPPERS TASTE GOOD) is a great band! Infectious hardcore with humor that's right on the ball. This is a pleasant surprise. Like it says on the back cover: Record labels - sign these guys! (CD)
(PO Box 1109, Florissant, MO 63031)

WAR ON THE SAINTS - cassette

An interesting hybrid here, kinda dreamy funk/bop/punk which, I think, will appeal to a wide variety of people. Pretty unique. (WG)
(Scott Thompson, 402 Washington St., Rockford, IL 61104)

WAREHOUSE - cassette

Mid-tempo poppish punk with a country flair. This just seems a bit too light for me, but it could be due to tinny production. Fair. (WG)
(1012 W. Fort, Boise, ID 83702)

WASTE AID - "Nuclear Fun" cassette

Imagine a punk band practicing in the garage six houses away. Got it? Good, now I don't have to write a review. (WG)
(Rigid Records, 7215 N. Highland, Tampa, FL 33604)

WATCHMEN - "Play With Evil/I Got A Line On You"

STOOGES-like, though a bit more mired in 70's rock than that. This genre was old before it got old. (TY)
(Suck Sex Records, FRANCE)

YESTERDAYS GRAVY - cassette

Hmm... Half of this consists of slow, rabid ass-kicking punk tunes, but the rest is dreamy, shlocko '60-ish pop lite stuff. Half is good. (WG)
(26 Milk Ave, Methven, MA 01844)

YOUNG LORDS - "Sons of Regret" cassette

I wish this tape had more than five songs! These guys play an interesting type of grungy rock that is really catchy, sort of a "Sub-Pop" sound, if that makes sense. Check 'em out! (RG)
(Young Lords, 214 West Lutz St, West Layfayette, IN 47906)

VIRUS 66

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(Wisconsin)thrashin hard,dude..$6.50
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(W.Germ)metally thrash on piss yellow vinyl....$6.50
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U.K. thrash barrage 18 songs..$6.50

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UPSET NOISE-lp
fast Italian thrash............$7.50
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FILLER-EP 7" ep
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raw as shit...their early stuff....$4.50

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tounge in cheek buzz saw thrash attack...$7.50
BELGIAN ASOCIALITY- lp
better than Belgian waffles...easily..full lp of thrash$6.00
SEIZURE-"Money/God" lp
thrash political style..Sex Bomb is still GOD!!!!..$5.50
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NEW RECORDS AND TAPES

Artist	Title	size	Price	Country
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Apostles	Hymn To Pan	LP	5.75	UK
Bad Religion	Suffer	LP	6.35	USA
Bats	Daddy's Highway	LP	6.00	NZ
Bats	Daddy's Highway	CD	9.60	NZ
Bhopal Stiffs	E.P.A.	12" EP	4.20	USA
Big Maybe	Some Things Never Change	7"	2.10	USA
Birdhouse	Meglamania	LP	5.50	UK
Bitch Magnet	Star Booty	LP	6.00	USA
Bored	Bored	7"	2.50	Australia
Braindrops	Adrenalin Mother	12"EP	3.60	USA
Chaos UK	Short Sharp Shock	LP,cass.	4.70	UK
Choo Choo Train	This Perfect Day	7"	2.10	USA
Dan	Mother with Child & Bunny	LP	5.55	UK
Decisions	Decisions	7"EP	1.20	USA
Desparate Minds	Last Night I Had The Strangest Dream	LP	5.40	Canada
Didjits	Fizzjob	LP	5.90	USA
Didjits	Hey Judester/Fizzjob	CD	11.10	USA
Die Kreuzen	Gone Away	12"EP	4.80	USA
Dissension	We The Fooled	LP	5.20	USA
DNA	Halloween Tapes	7"EP	2.80	Sweden
Dragsters	Dragsters	7"	1.80	USA
Edwards, Tex	Smitty	7"	2.50	USA
Four Front	Laughing Field	7"EP	2.40	USA
Full Fathom Five	4 A.M.	LP	5.50	USA
Full Fathom Five	Smoke Screen	12"	5.50	USA
FVK/EMG	God's Favorite Band	LP, cass.	5.40	USA
Godfathers	Hit By Hit	LP	5.50	England
Grinning Kids	Meine Hand	7"EP	2.65	W. Germ.
Grudge	Project Ex	7"EP	1.90	USA
Hogan's Heroes	Built To Last	LP	6.40	USA
Identity Crisis	86'd	cass.	3.60	USA
Infinite Regression	Is This All ?	7"EP	2.10	Canada
Inspector 12	Look Inside	7"EP	2.40	USA
Jawbreaker	Whack and Blight	7"	3.00	USA
Jeszcze Mlodsza Generacja	Jeszcze Mlodsza Generacja	LP	6.00	Czech
King Vitamin	Breakfast With The King	12"EP	4 20	USA
Kupferberg, Tuli	Tuli & Friends	LP	6.00	USA
Kwik Way	Kwik Way	LP	3.60	USA
Lizard Train	Lizard Train	7"	2.50	Australia
Loafin Hyenas	Loafin Hyenas	7"	2.50	USA
Material Issue	Supersonic	7"	1.80	USA
Morlocks	Morlocks	7"	2.40	USA
Parasites	Lost in the 80s	7"EP	1.95	USA
Payback	Draw The Line	7"EP	3.00	USA
PHC/Infest	split flexi	flexi	1.80	USA
Pocket Fishrmen	The Leader Is Burning	7"	2.40	USA
Powertrip	Powertrip	7"	2.50	USA
Prazsky Uyber	Prazsky Uyber	LP	6.00	Czech
Punk Aid	Smash The Poll Tax	7"EP	4.00	U.K.
Rancid Hell Spawn	Jumpin' Jack Flesh	LP	7.70	England
Rats Of Unusual Size	Ratzilla	LP	5.00	USA
Ripcord	Poetic Justice	LP	6.70	UK
Royal Trux	Royal Trux	LP	6.40	USA
Snuff	Snuff	7"EP	2.30	UK
Speed Queens	Speed Queens	7"	1.20	USA
Tar	Handsome	12"EP	4.50	USA
Twitch	Succesful yet ...	7"	1.20	USA
Two Bad	Get Fat and Die	LP	6.30	W. Germ.
Two Wide 4 Lipps	Four Thin Inches	7"	3.60	USA
Ultraman	Freezing Inside	LP	6.40	USA
Unborn-SF	Unborn-SF	7"EP	3.85	USA
Undesirables	Wake Up	LP	3.60	USA
UV's	UV's	7"	2.50	Australia
V/A	Dope,Guns,Fucking...Vol 3	7"EP	3.60	USA
V/A	Gruesome Stains	LP	4.00	UK
V/A	Peace Through Chemistry	LP	3.90	USA
V/A	Shangri-La	LP	6.00	Int'l
V/A	Small Bands/Big Sound	7"EP	2.90	W. Germ.
V/A	Shangri-La	CD	9.60	Int'l
Vivians	Vivicide	12EP	4.50	USA
Vortex	Le Clan Des Chaotiques	LP	6.00	Belgium
Warners	Hit And Run	LP	9.30	N. Z.
Weirdos	Destroy All Music	7"EP	1.40	USA
White Sisters	Big Girl	7"	2.10	USA
Whoppers Taste Good	Haunting White Castle	7"EP	1.80	USA
Witching Hour	Too Far Gone	7"	2.10	USA
Wrong	Ethel Merman Jism Spoon	LP	5.10	USA

SOME STUFF THAT WE STILL HAVE

Artist	Title	size	Price	Country
A.G's	Bryan's Song	7"EP	1.80	USA
ABs	Turbosphinct	12"EP	4.40	UK
Adrenalin OD	Humungousfungusamongus	LP	7.25	USA
Alice Donut	Bucketfulls of Sickness....	LP	6.00	USA
Allin, G. G.	Always Was , Is...	LP	5.90	USA
Allin, G. G.	E.M.F.	LP	5.90	USA
Apes of Wrath	Apes of Wrath	flexi	1.10	W. Germ.
Artless	Crassdriver	LP	8.05	USA
Bad Attitude	Inner Motives	7"EP	1.80	W. Germ.
Bad Dress Sense	Goodbye ...	12"EP	5.00	UK
Banana Fish	Banana Fish	7"	2.10	USA
Beefeater	House Burning Down	LP	5.85	USA
Beefeater	Plays for Lovers	LP	5.10	USA
BGK	Nothing Can Go Worng	LP	6.00	Holland
Biafra, Jello	No More Cocoons	2LP, cass	8.00	USA
Big Drill Car	Small Block	12"EP	3.10	USA
Billy and the Willies	Life in Hotelrooms	LP	7.50	W. Germ.
Billy and Willies	Dogshit	LP	7.30	W. Germ.
Bongwater	Double Bummer	2LP	9.00	USA
Boy Hairdressers	Golden Showers	12"	5.05	Scotland
Brigman, George	Silent Bones	7"	2.85	USA
Bristles	Boys Will Be Boys	7"EP	3.30	Sweden
Broken Toys	Smash Some Pumpkins	7"EP	2.00	USA
Bullet Lavolta	Bullet Lavolta	12"EP, ca	4.50	USA
Burnt	Charlie Brown	7"EP	1.80	USA
Butthole Surfers	Locust Abortion Technician	LP	5.90	USA
Cargo Cult	Strange Men Bearing Gifts	LP	5.90	USA
CCM	Into the Void	LP	7.76	Italy
Celibate Rifles	Celibate Rifles	LP	9.60	Australia
Celibate Rifles	Sioderoxylon	LP	9.60	Australia
Christ On a Crutch	Spread Your Filth	LP	4.80	USA
Christ on Parade	A Mind Is A Terrible Thing	Cass.	5.95	USA
Chronic Disorder	Blithering Idiots	LP	5.40	USA
Citizens	On the Move	LP	6.00	USA
Clay Idols	Every Day Starts Like This	12"EP	3.95	USA
Clayton, Jeff	Jeff Clayton & the Slimegoats	7"EP	3.00	USA
Code of Honor	Beware the Savage Jaw	LP	6.00	USA
Collaps	Bacteria	LP	7.30	W. Germ.
Corrupted Morals	Chet	7"EP	1.80	USA
Creamers	Creamers	7"	2.40	USA
Crimpshrine	Quit Talkin Claude	7"EP	1.80	USA
Crowd Of Isolated	I Try To Tell	LP	6.35	W. Germ.
Crucifucks	The Crucifucks	LP	6.00	USA
Crucifucks	Wisconsin	LP	6.00	USA
Cunts	1978-88	LP	5.85	USA
Dadistics	Modern Girl	7"	.70	USA
Dag Nasty	Can I Say	LP,cass.	5.60	USA
Dag Nasty	Wig Out At Denko's	LP,cass.	5.10	USA
Dain Bramage	I Scream Not Coming Down	LP	4.95	USA
Dead Kennedys	Frankenchrist	CD	8.40	USA
Dead Kennedys	Frankenchrist	LP,cass.	6.00	USA
Dead Silence	Beginning of the End	LP	5.76	USA
Der 7 Versuch	Ein Lebensform Stirbt	7"	2.40	W. Germ.
Detox	We Don't Like You Either	LP	4.80	USA
Dicks, The	These People	LP	6.00	USA
Didjits	Hey Judester	LP	5.90	USA
Die Kreuzen	Century Days	LP	5.90	USA
Die Kreuzen	Die Kreuzen	LP	5.90	USA
Dioxin	Dioxin	LP	8.40	W. Germ.
Dispossessed	For the Benefit for Mr. Kite	7"	2.10	USA
Distortion X	El Topo	LP	5.60	W. Germ.
Divine	Born to be Cheap	7"	2.15	USA
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DOA	Winter of Discontent	12"EP	4.20	Canada
Donner Party	Donner Party	LP	5.95	USA
Dresden 45	Paradise Lost	LP	4.80	USA
Drowning Roses	Things Are Not the Same	LP	6.20	W. Germ.
Dwarves	Toolin' For A Warm Teabag	12" EP	6.00	USA
Egghunt	Egghunt	7"	2.05	USA
Electric Love Muffin	Playdoh Meathook	LP	7.25	USA
Embrace	Embrace	LP	5.10	USA
Enemy	School Lunch Victim	7"EP	2.20	USA
Ewings	Move On	7"	3.00	Germany
Exploding White Mice	Brute Force & Ignorance	LP	10.45	Australia
Faith No More	We Care A Lot	LP,cass.	6.00	USA
False Prophets	Implosion	LP	6.00	USA
Fang	Fang	7"	3.60	USA
Fang	Landshark	LP	3.90	USA
Feedtime	Cooper-S	LP	5.95	USA
Fester Fanatics	What Choice Do We Have	LP	10.10	Australia
Fire Party	Fire Party	12"EP	3.85	USA
Five Les	5 Les	7" EP	3.00	Belgium
FOD	Shatter Your Day	LP	7.25	USA

Artist	Title	size	Price	Country
Flesh D-Vice	The Night She Returned	12"	7.40	N. Z.
Flipper	Generic Flipper	LP	6.00	USA
Flipper	Gone Fishin'	LP	6.00	USA
Flitox	Cet Homme Est Mort...	LP	6.85	France
Frightwig	Cat Farm Faboo	LP	6.00	USA
Galaxie 500	Today	LP	5.40	USA
Genossen	Genossen	7"EP	2.40	W. Germ.
Gna Gna	Terrible Unexpected Brain..	LP	7.20	Switz.
Go To Blazes	Go To Blazes	LP	5.55	USA
Groovy Ghoulies	Armageddon 2000	7"	1.00	USA
Groovy Ghoulies	Don't Go Out	7"	1.00	USA
Gwar	Hell-O	LP	6.00	USA
Happy Go Licky	Happy Go Licky	12"EP	3.85	USA
Happy World	Flowing Field	LP	6.00	USA
Hunger Artist	Who Changed?	7"EP	2.20	USA
Lookouts	One Planet, One People	LP	4.80	USA
Maggot Sandwich	Get Off The Stage	LP	4.20	USA
MFD	All of This	7"EP	1.50	USA
Minor Threat	Salad Days	7"EP	2.10	USA
Moral Crux	The Side Effects of Thinking	LP	4.90	USA
Mr. T Experience	Big Black Bugs Bleed Blue Bloo	12"EP	4.50	USA
Nikoteens	Hardcore Holocaust	LP	6.40	W. Germ.
No Means No	Sex Mad	LP	6.00	Canada
Operation Ivy	Energy	LP, cass.	6.00	USA
Pailhead	I Will Refuse	12"	5.05	USA
Pailhead	Man Should Surrender	7"	2.15	USA
Plaid Retina	Plaid Retina	7"EP	1.80	USA
Rollins, Henry	Big Ugly Mouth	LP, cass.	4.20	USA
Shaved Pigs	Breakfast is Served	LP	6.05	USA
Spot 1019	Spot 1019	LP	5.95	USA
Starvation Army	Ticket To Oblivion	12"EP	4.80	USA
Stikky	Where's My Lunchpail?	LP	4.80	USA
Stupids	Van Stupid	12"EP	5.95	UK
Ten Foot Faces	Daze Of Corndogs & Yo-Yos	LP	5.95	USA
Tribe of Benn	Filthy Clean	7"	3.20	Scotland
V/A	Fear, Power, God	LP	4.80	USA
V/A	Fresh Sounds 1&2	2-cass.	6.30	USA
V/A	God Save Us From The USA	LP	7.00	UK
V/A	God's Favorite Dog	LP	6.00	USA
V/A	Hardcore For The Masses	LP	7.20	Sweden
V/A	Highs In The Mid 60's #22	LP	4.90	USA
V/A	Iowa Compilation	LP	4.80	USA
V/A	It Came From Canada Vol. 3	LP	4.75	Canada
V/A	It Came From Canada Vol.4	LP	4.75	Canada
V/A	Komotion International	LP,cass.	6.00	USA
V/A	Life is a Joke vol.1	LP	6.20	Int'l
V/A	Life is a Joke vol.3	LP	6.80	Int'l
V/A	Mutiny on the Bowrey	LP	6.00	USA
V/A	NJ & You	7"EP	2.15	USA
V/A	Nurembergs In Vertebuis	LP	6.00	W. Germ.
V/A	NY Beat-Hit and Run	LP,cass.	5.55	USA
V/A	Oops Wrong Stereotype	LP,cass.	4.50	USA
V/A	P.E.A.C.E. Compilation	2 LP	7.50	Int'l.
V/A	Pebbles #25, 'Holland '	LP	4.95	USA
V/A	Really Fast Vol. 4	LP	5.30	Sweden
V/A	Savages Are Loose	LP	6.00	USA
V/A	Ska Face	LP	5.70	USA
V/A	Smelling Just Another Bad Bre	LP	7.50	Int'l.
V/A	Sold Out EPs (X-Mist Collectio	LP	6.00	W. Germ.
V/A	State of the Union	LP,cass.	5.45	USA
V/A	Swinging from the Trees	LP	8.10	Australia
V/A	There's No Message Like No Me	cass.	3.60	Int'l
V/A	This is Phoenix Not The Circle	LP	4.95	USA
V/A	Triple 6 Davis Rooftop Comp.	7"EP	2.40	USA
V/A	U Boats Attack America	LP	4.80	W. Germ.
V/A	Viva Umkhonto	LP	6.00	Int'l.
V/A	When The Wind Blows	LP	10.45	N. Z.
V/A	World's In Shreds Vol. 1	7"EP	2.40	USA
V/A	World's In Shreds Vol. 2	7"EP	2.40	USA
V/A	World's In Shreds Vol. 3 - Fres	7"EP	2.40	USA
Velvet Monkeys	Rotting Corpse Au Go Go	LP	6.00	USA
Verbal Abuse	Rocks Your Liver	LP, cass	5.10	USA
Victims Family	Things I Hate To Admit	cass.	6.00	USA
Virgin Prunes	Our Love Will Last	12"	4.00	UK
Walk Proud	Walk Proud	7"EP	2.50	USA
Warlock Pinchers	This is the Cobbler...	7"EP	1.80	USA
Weeds	It's Your Time	7"	1.35	USA
When People Were Shc	This Guy's In Love With You	7"	2.40	USA
Wobble, Jah & Ollie Me	Tradewinds	LP	7.35	UK
World of Distortion	All the Volume...	LP	4.95	USA
Yeastie Girlz	Ovary Action	7"EP	1.80	USA
Youngblood	Angoscia	12"EP	6.10	Italy
ZSD	Krieg Dem Kriege	LP	6.40	W. Germ.

SOME PRINTED MATERIAL THAT WE STILL HAVE

Artist	Title	Description	Price	weight	Country
Anarchy	#19	focus on children's sexuality along with other political concerns	.90	3 oz.	USA
Ben Is Dead	#5	cool L.A. zine with animal rights ahd Steelpole Bathtub	.60	2oz.	USA
Brecht, Kurt	Notes From The Nest	poetry and stories from DRI member	2.20	3 oz.	USA
Chemical Warfare	#3	w/ Culture Shock, Bolt Thrower, HDQ, Napalm Death, more!!!	1.20	3 oz.	UK
Constant Change	#2	w/ Raw Deal, Insted, reviews, more	.85	3 oz.	USA
Fifth Estate	vol. 24 #2 Summer '89	various world politics including flag burning	1.20	3oz.	USA
Film Threat	#19	Nick Cave and Clive Barker interviews	2.60	7 oz.	USA
Gunderoy, Mike	How To Publish A Zine	"How To" with a light touch - a good read	4.80	6 oz.	USA
Happy Thrasher	#8	w/ A//Solution, Glycine Max,Infernal Rage, reviews, more	1.00	2 oz.	USA
Homocore	#4	w/ Apostles, reviews, stories, from another perspective	.75	2oz.	USA
JD's	#6	raw, sexually explicit stories and graphics by humans	3.60	3 oz.	Canada
Jersey Beat	#37	w/ Agnostic Front, Underdog, Youth of Today, lots more!	1.00	2 oz.	USA
Lomakatsi	#4	more interesting spiritual and environmental concerns-cool!	1.45	3 oz.	USA
Pit, The	#3	w/ Jerry Only , and tons of Colorado HC/metal bands	1.20	4 oz.	USA
Polemic	#2	w/ Perjury, Advance Warning, and political articles and info	.75	1 oz.	UK
Punchline	#3	still more top-notch politically oriented graphics	1.00	4 oz.	USA
Slob	#3	w/ Fugazi, Underdog, Brotherhood, Accused, more!!!	.85	3 oz.	USA
Slug & Lettuce	#10	w/ Instigators, Wrecking Crew, articles, reviews, more	1.20	2 oz.	USA
Sniffin' Rock	#9	w/ Greg Ginn, The Shamen, Sonic Youth, lots of reviews	3.60	5oz.	England
Sold Out	#7	w/ 7 Seconds, Ian-Dischord, Kingface, tons more, very slick!	.60	5 oz.	Canada
Sorte Rose	#10 March 89	god, life, lots of photos of SNFU, Verbal Assault & more	1.20	2 oz.	Denmark
Suburban Voice	#27	w/ Murphy's Law, Ignition, Poison Idea, Uniform Choice, tons mor	1.45	3 oz.	USA
This	#3	w/ Didjits, Killdozer, Volcano Suns, & more	1.80	4oz.	USA
Thorazine	#3	w/ L7, Plaid Retina, Psycho Sin, Sockeye, Ditch Witch	1.20	2 oz.	USA
Tourist Trap	#7	interviews with Jello Biafra, Purger, and more	1.00	3 oz.	USA
Trust	#18	w/ Life...But How To Live It, So Much Hate, more (all in German)	3.00	6 oz.	W. Germ
Trust	#18	fanzine in German - Lull and Cat O Ninetales interviews	3.00	6oz.	Germany
Village Noise	#7	w/ Leeway, American Standard, Sound Garden and more	1.10	4 oz.	USA
What's The Point	#4	w/ No For An Answer, Insted, Visual Discrimination	1.25	2 oz.	USA
Zendik Farm Tribe	#1	environmental, spiritual type zine, this ish has Henry Rollins!	1.00	4 oz.	USA
Zendik Farm Tribe	#2	focus on animal rights, also Savage Republic, lots more!	1.00	4 oz.	USA

Artist	Title	Description	Price	weight	Country
Anti Social	#4	slick cover, great graphics and comix, highly recommended!!	1.35	5 oz.	USA
Anti Social	Jr.	pint sized version, more great graphics---YEAH!!!!	.85	2 oz	USA
Artcore	#6	w/ COC, DAN, Spermbirds and more-good	1.00	2 oz.	England
Asymptote	Spring '89	Mojo Nixon, stories, reviews, opinions	.90	3 oz.	USA
Aware Of My Tongue	#2	w/ Stikky, Didjits, Urge Overkill, Volcano Suns, more	1.50	3 oz.	USA
Bad Newz	#11	w/Sonic Youth, Screeching Weasel, Spongetunnel and more	1.65	5 oz.	USA
Banal	#4	serious political zine in German	3.60	5 oz.	Switz.
Bang	#18	w/ the Sugar Cubes, the Bags, Savage Republic, etc.	.75	3 oz.	USA
Banned In DC	Banned in DC	photos and anecdotes from the DC punk underground - great!	12.00	22 0z.	USA
Bomp	#16	rare back issue, includes Monkees, '60's punk, more	1.30	6 oz.	USA
Bomp	#20	rare back issue, Jan'79: Wire, TG, new wave, Ramones	1.30	4 oz.	USA
Breaking Point	#3	Jersey scene with Splatcats, Dinosaur articles	1.80	2 oz.	USA
Breakthrough	#12	political content with focus on black liberation	1.00	4 oz.	USA
Breakthrough	#13	political articles with focus on AIDS and Phillippine revolution	2.00	4 oz.	USA
Chemical Imbalance	#8	Great mag with free 7" (1/2 Japanese, Galaxie 500, Mofungo	3.85	9 oz.	USA
Dagger	#8	w/ Didjits, Riflesport, reviews and opinions	.50	3 Oz.	USA
Dead Clown	#7	graphics, clippings, movie and record reviews, photo's, etc.	.60	2 oz.	USA
Droolings	#1	lots of raw artwork by Vince Rancid	2.00	4 oz.	USA
Eccarius, J.G.	Last Days..	Can a few teenagers and outcasts foil Armaggedon? Read the book!	4.80	7 oz.	USA
Endless Struggle	#9	articles about: Anarchy, Swedish punk, W. Berlin-politics & punk	.60	2 oz.	Canada
Factsheet Five	#30	the best, most complete listing/reviews of alternative press	1.45	6 oz.	USA
Film Threat	#17	great alternative mag dealing with films (mostly Z grade)	2.40	6 oz.	USA
Flipside	#55	w/ Lazy Cowgirls, AOD, Wire, Big Black, Hardons	.90	5 oz.	USA
Flipside	#57	w/ Operation Ivy, Ramones, Crimpshrine, Sham 69, more	1.00	5 oz.	USA
Flipside	#60	w/ Dickies, NOFX, Wrecking Crew, lots ,lots more! (new price)	1.50	5 oz	USA
Slug & Lettuce	#10	w/ Instigators, Wrecking Crew, articles, reviews, more	1.20	2 oz.	USA
Smith, Winston	Saterical & Surreal..	collage masterpiece	1.50	3 oz.	USA
Social Anarchism	winter 87-88 (#13)	journal of practice & theory, essays, reviews, articles	2.35	6 oz.	USA
Sold Out	#6	w/ Scream, Swiz, Underdog, Half Off & more-great	.90	4 oz.	USA
Spinal Jaundice	#6	cool zine features, Steve Fisk, Scream, B.G.K., the Accused		2 oz.	USA
Stranger	#6	w/ 7 Seconds, Bad Religion, Pagan Babies, news and info.	.90	2 oz.	USA
This	#3	w/ Didjits, Killdozer, Volcano Suns, & more	1.80	4oz.	USA
Thorton, Allen	Laws of the Jungle	easy, provoking reading on anarchy & gvmnt oppression	1.70	5 oz.	USA
Threatening Society	#7	interviews with GI, Doggy Style, Kingface - great zine		4 oz.	USA
Threshold	#4	W/ MDC, reviews and advice about shoplifting	.60	1 oz.	Holland
Throat Culture	#1	New Jersey zine w/ flexi - R. Stevie Moore, 4 Way Cross, etc.	2.40	2 oz.	USA
Tourist Trap	#7	interviews with Jello Biafra, Purger, and more	1.00	3 oz.	USA
Underground Surreal.	#3	art, thought, humor - Beatles cover story	2.40	3 oz.	USA
WDC Period	#18	w/ Devo, Living Color, local news, reviews, photos	1.20	4 oz.	USA

POSTAL RATES FOR ZINES, MAGS & BOOKS

U.S.A.

1st Class Unless noted
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2-3 oz. / 65¢
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7-10 oz. / $1.20 (3rd)

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BOOK REVIEWS

Reviewers: Joel Wing (JW), Jane Guskin (JG), Martin Sprouse (MS), John-Ivan Palmer (J-I P), Jerod Pore (JP)

Mike Gunderloy, *How To Publish A Fanzine*. ($6.00 ppd. FactSheet Five, 6 Arizona Ave, Rensselaer, NY 12144-4502)

In this age where the clampdown on information, ideas, and creativity is rapidly gaining strength, "How To Do It Yourself" manuals are an essential weapon of knowledge that should be manditory reading by those who strive to control their method of communication. In this book, author Mike Gunderloy focuses on printed matter by giving insight as to how self-publish your own fanzine for whatever reason or cause you desire.

Mike Gunderloy is more than an expert on independent and underground publishing because of his own fanzine, Factsheet Five, which can simply be described as a documentary of the independent press. In each issue of Factsheet, Mike reviews an average of 800 to 1000 self-published fanzines (not to mention books and countless music reviews). After years of cataloging and following the directions of fanzines, it was only a natural step for Mike to put this book together.

How To Publish A Fanzine is a mixture of instructional advice and social/political theorizing as to the existance of the independent press and why it is so important to maintain. The book deals with the technical aspects of publishing by covering such topics as basic production, printing, bindery, mailing, promotion, and financing. Each of these "how to publish" subjects are dealt with in the most thorough means by examining every availible option. For example, Mike goes in to great detail about the different means of printing even the most obscure, grassroots methods that most people don't even know exist. The book opens and closes with essays covering the reason why people should publish, describing different types of zines (and making it clear that you can do whatever you want), and giving words of advice on what it might be like to publish when freedom of the press is abolished. Two of the more useful sections of the book are where Mike uses his own experience as a way to gain thoughtful recommendations, the first one is where reprints his daily schedule of an issue from start to finish and the other makes up the last chapter of the book where he writes of his adventures while working on a highschool underground paper.

I definitely recommend this book to all of those people thinking of starting a fanzine as well as those who already produce one. As Mike states "The main problem with self-publishing; it's horribly addictive, worse than heroin, alcohol, or voting Republican." I can't see anything better than being addicted to self-expression, especially when you know how to document and distribute it independently with as little compromise as possible. (MS)

Greil Marcus, *Lipstick Traces, A Secret History of the Twentieth Century*. (Harvard University Press). 480 pages. $29.95.

Living beyond the boundaries of human acceptance are the punks, with light socket hairdos, swastikas, black lipstick. Everyone eschews them and that's the way they want it.

What does it mean and why is it happening here in River City? Taking a long historical perspective, Greil Marcus's *Lipstick Traces* is an attempt to make sense of the avant garde pushed from one extreme to the other, 1900 to the present.

Began as a book on Johnny Rotten, one of the most outlandish human beings ever to burn out in public, Marcus delves deeper into "the dark paths of counterhistory." With breif mention of assorted flywheels through the ages, like 12th century Iranian assassins and the iconoclastic Brethren of medeival Europe, Marcus arrives at and focuses on the 20th century lunatic fringe.

Lipstick Traces is a history not of peaceful protest or run of the mill rebellion, but of hard-core skull and crossbones outrage. A classic example of Marcus's "secret history" occurred in 1950, during Easter mass in Notre Dame, when four youths rushed the altar in from of 10,000 people to read art manifesto. They were knife slashed by church guards.

With similar logic, Johnny Rotten and Sid Vicious of the Sex Pistols punk band killed themselves in a blaze of trouble. Began as a joke by a dirty bookstore for publicity, they were soon banned everwhere and thus eventually became world famous (along with the store). The very name "Sex Pistols" became so taboo that in Britain their place on the pop charts was taken up by a blank space.

According to Marcus all of this had its roots in a Swiss cafe, Cabaret Voltaire, in 1915. Under the influence of Romanian wild man Tristan Tzara and dope fiend Hugo Ball, draft dodgers from Europe formed into a group of intentional wierdos known forever after as "dadaists." They focused their artistic efforts on the mockery of anything popularly accepted—which, in their view, had only led to war in the first place.

The lipstick smear of significant insignificance leads up to 1952 and Guy-Ernest Debord's founding of the Lettrist International (LI) in Paris, which was a sort of finishing school for hooligans and vandals. They originated the current punk graffitti "Never Work," which can to this day be seen spray painted (usually in English) on walls from St. Paul to Yugoslavia.

Making a "good" thing better, Isidore Isou, in the later 50's pushed the inside of the avant garde envelop with such zeal that he was sent briefly to the funny farm by a Parisian judge. Isou founded the Situationist International (SI), noted for its promotion of *cinêma discrépant*, which were films so trashy and stupid that even avant gardists tore up theaters in a rage.

Author Griel Marcus worked from rare manuscripts, letters, manifestos and photos in several languages to assemble this gallery of what Camus called "great explorers in the real of absurdity," who were scaring parents half to death before today's parents and grandparents were even born.

Curiously, these actors of the nihilist role seem to have been largely male, with an occasional recent exception like the Slits, Lora Logic and Noh Mercy. However, in the realm of outrage Marcus suggests that women seem to have caught up and even exceeded their male co-absurdists in ways that can't even be hinted at here.

The overall theme that comes through *Lipstick Traces* is the relative freedom of disorderly behavior in the shadow or orderly 20th century mega horror. Compared to the "community standards" of the Stalins, Khomeinis and Hitlers, (not to mention the Ollies, Tacos and Manuels) what's a shaved head or a diaper pin thru your nose? (J-I P)

Bruce Sterling, *Islands in the Net* ($4.50 Ace Books)

At last, a fiction writer who understands economics! Sterling's ultra plausible near future could actually function at the hands of technocrats who not only eat, sleep and fuck, but also piss, shit and menstrate. Highest bodily hyperrealism this side of Philip José Farmer, to be sure. So we have this really scarey concept of a post-nuclear society: no more nukes. With no threat of imminent global destruction and a pervasive environmental awareness, why bother with governments? That's what all these twenty first century yups start thinking about at idyllic planning sessions for their politically correct transnational multibillion European Community Unit (Ecu - the currency named after a beer) corporations. PC corporations? Yeah, economic democracies. You want to be on the board, you run for office and the workers vote you in. Everybody gets paid the same. Better jobs give better perks, of course, but all get equal wages. "Solidarity, comrade," with two joined fingers, the old Cub Scout salute. Market competition, but extra-market cooperation.

Enough background. You want plot, it's got plot.

Rizome IG thinks that it's time for a New World Order with the economic democracies leading the way. They start by courting the rogue nationstate fronts for black market economies: Singapore, Grenada and Luxembourg. These folk survive sheerly by data piracy, cutting edge drugs and fast and loose extrastrength NewAge foodstuffs. "I don't eat vegetables, they're full of natural insecticides!" is the

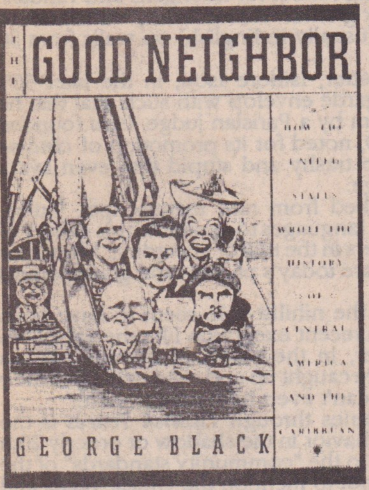
BOOK REVIEWS

motto of Fringe Health Food Fanatics of the future. During the big meeting a drone assassin plane machine guns the leader of the Grenadan delegation and all hell breaks loose. F.A.C.T. - the Free Army of CounterTerrorism claims responsibility. The Vienna Convention cops, an exclusively anti-terrorist InterPol with sexy HiTech toys and TV action show propaganda covers up with polite Eastern European efficiency.

That's not enough for Rizome. Singing the corporate anthem, join hands in a circle people, the Public Relations department evolves into the Diplomatic Corps and our new mother protagonist sets of to Grenada to wage peace. We get a tour of a vertically integrated nationalistic corporate socialism built upon the flotsam of leading edge capitalism. After meeting with the HiTech Rasta Voudon Cabinent government a nasty terror war with Singapore starts.

The jaunts continue, with paranoia increasing in direct proportion to the obliteration of differentiations betwixt mysticism and machinery, politics and economics, cultures and conspiracies. Special guest appearance by Jerry Corneilius as the leader of an obscure sub-Saharan tribe trying to bring back the hunter/gatherer lifestyle. His banned book is the driving philosophy of the outlaw states. He sleeps in a satellite dish. His best friend is the pilot of the Gorbachev memorial space station.

A must read, just ignore the cover. Do these 'artists' read the books first. Like, that's supposed to be a thirysomething public relations mom who gave birth three months ago. Right. (JP)

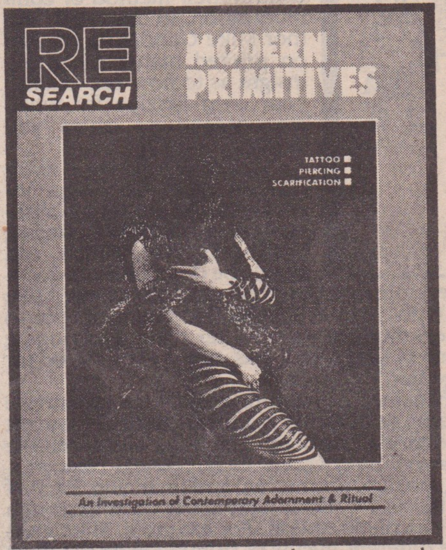


George Black, *The Good Neighbor: How the United States Wrote the History of Central America and the Caribbean* (Pantheon Books, New York). $9.95, 200 pp., 1988.

This book is great. A friend lent it to me but I think it's so great that I'm going to a bookstore to fork over $10 for it. I really think it's worth it. Why? It seemed like kind of a boring subject so it actually sat in my room for quite a while before I started looking through it. Besides, I thought I knew enough about U.S. intervention in Latin America. But I was way wrong. This book looks at U.S. policy all the way back into the last century even, and it makes comparisons and ties together events in an incredibly fluid and meaningful way. And not just the strictly political or economic happenings, but also the cultural and social ones, because of course that's *all* a part of the history. Plus it's chock full of graphics: rare photographs, old advertisements, political cartoons... again, tied together with the text in perfect clarity. There's so much information that I didn't know, and it's presented in such a coherent way, without any attempts at propagandizing (he doesn't need to take sides, the material speaks for itself)... Yep, I sure love this book. It should be required reading for U.S. history classes but of course it never will be, so run out and buy a copy—or borrow one from a friend—and READ IT NOW. (JG)

Rigoberta Menchú (edited by Elisabeth Burgos-Debray), *I... Rigoberta Menchú: An Indian Woman in Guatemala* (Verso, 29 W. 35th Street, New York NY 10001-2291), 251 pp, 1984.

Rigoberta Menchú is a young Guatemalan woman of the Quiché Indian community who became an active leader of the political struggle there. In this book, taken from a series of interviews with her by a Venezuelan woman living in Paris, Rigoberta tells the story of her family, her community and herself as they struggle with the harshness of life in Guatemala. In the beginning, she describes mostly customs and traditions of her community; later, when her community was being forced off their land, they were faced with political and economic realities that could not be ignored. This is not a story about a politicized middle class—the student movement is mentioned only a few times. This is a story about the struggles of the indigenous people of Guatemala, told from first-hand experience. Rigoberta tells her story in a very straightforward, very humble way, describing how her brothers died of starvation and poisoning from pesticides on the plantations, how her family was cheated of their money by plantation owners then forced to leave, how later virtually everyone in her family was tortured and killed by the military. If you think I just ruined the plot for you, don't worry... there's a lot more to it than that. And when you read her words, talking about these things, it's not the same as being told about tortures by someone who's only read about it. If you've always wondered how anything could be worth *fighting* for, worth *dying* for... read this book. Then you'll know. (JG)



***Modern Primitives* ($17.00 ppd. RE/Search, 20 Romolo #B, SF CA 94133)**

So punkrock is an 'attitude' and being good ultrahardcore P.C. punkrocks, we don't go for those vapid fashion statements like tattoos and safety pins through the cheeks or any of that passé shock value stuff, right? So what if you grow up in Aberdeen South Dakota during the 1930's and 40's with the realization that you are the alien; and the only true path to self-discovery is through hanging fishhooks with half pound lead weights attached all over your body. Ever felt like tying yourself up, not for some bondage sex craving but just so you can change your shape? Do we really have control over our own fucking flesh? Even suicide is legislated against in this great country. No matter how many John Brown Anti-Klan Committee meetings you attend, you're still white. And you can pump your flesh full of controlled substances until the flesh isn't yours anymore.

But what control do you have? What do you really own besides your body?

These are some of the issues explored in *Modern Primitives,* along with the geography of genetalia piercing and tattoo pornography. Yow! Monte Cazazza and Genesis and Paula P-Orridge in the nude with what's left of their external reproductive organs bound up with expensive bits of stainless steel. I guess after putting an ampallang through your cock, your orgasms had better be more intense.

After your retinas have been half burned out by prolonged staring at the pervasive alienation and paranoia of metallic Western 'Culture' the only images left to a hardwired soul spew up from some Jungian jungle. All that sublimated metatempsychosis starts to scream until actuallized in the flesh with intricate and convenient symbolism. Yeah! Yeah! This is what I am and you can't take it away from me! This is the Tribe!

All of which is no more, nor no less valid than the fucked up kid sitting in a urine scented squat, dull rusty razor carving some stupid band name into the forearm with no more soundtrack than the throaty chant, "I hate myself. Pain will set me free. I hate myself. Pain will set me free." The same thought, just a different semantic construct. Try coping with a Kalishnakov hanging through your cheek. It's not quite the same as a blood personification of Tweety Bird on your rump, but in a way it is.

Now I understand why needle freaks will shoot up water, just to shoot something, just to put that hole in the flesh. Low level body modification is better than none at all, eh?

Mandatory as this book is, it is not for the squeemish. "Graphic" sorta kinda describes the detail of photography and text delving into the techniques of slicing open one's penis to cut the penile ligament; thus allowing one to hang a three pound weights on one's cock to stretch it out to the desired length. Or sewing shut one's vagina until the partner cuts it open.

Okay, okay, this is the best freak show this side of Tod Browning's *Freaks*. But if you place a lot of value on the sanctitiy of sex organs, you may want to give it a pass. Then again, reading this might be the only machismo you can get. (JP)

MOVIE REVIEWS

So the dromax turns the discohippiestoner agribussiness guerrilas and the duped crop duster into the cannabalistic toxic zombies, but the metamorphesis requires vomitting several quarts of blood. Then the uncontrolable urge to eat human flesh takes over and watch out!

After a little rough foreplay, the TVA family man takes his kid brother and JAP wife deep into zombie turf for a week of fishing. Destinies cross along vectors of bloody country roads. I never realized how bad the inbreeding problem was in Appalachia. These people are really stupid. Hey! Maybe helping these retardo kids will help. Probably not. Well, eventually everyone gets killed, so the gene pool should be in better shape.

Working Girls, Lizzie Borden, dir. This is a frank, non-judgemental film about prostitution. It has some political undertones and pays as much attention to the business of sex, or sex as business, as it does to the act of sex.

The story takes place in a well-heeled urban apartment where several women wait during the day to receive clients. As they wait, they talk between themselves about bad experiences, which clients are safe and easy, about burn-out and future plans, and about problems with the madam. As the film progresses, the dynamics in the apartment take on the feel of any standard workplace, where workers gossip about customers and resent the boss. They even devise a way to cheat the madam by under-reporting their earnings, e.g. telling one another to "mark me for a half-hour" when they go up with a client for an hour.

The central heroine, Mona, is an intelligent woman approaching thirty who is relatively new to the business. We first see her as she leaves the morning bed of her female lover and bicycles off to work. Her lover doesn't know what kind of work she does because she's afraid "she'll just sit around imagining all these things." Although Mona's only been in the business a few months, she's acquired a clientelel of repeat customers—men who make "dates" to see her on a weekly basis. Some of them nurse an emotitonal attachment to her, bringing her presents, relating news of their personal lives, or trying to see her on the "outside." She also sees new clients, and is willing to go a little farther than some of the other women—obliging a client who likes to be spanked, catering to the game-playing of another in garter belt and stockings, or putting on a "sex show" with another woman for a third.

Despite her willingness, or perhaps because of it, she begins to tire, but as she prepares to leave for the day, the madam tricks her into filling in on the understaffed evening shift. She stays, but it is clearly against her will. Fighting exhaustion, she sees a regular client who initially shows affection for her but then turns to humiliation. As he humiliates her, he comes. This isn't the last client Mona sees, but after she "does money" with the madam, it is her last day.

Cafe Flesh, Rinse Dreams, dir. Depending on your personal appetites, this is a high-concept sci-fi film with a megadose of sexual titillation thrown in, or a porno film with pretensions to artiness (e.g., it has a plot). I'm a sucker for self-reflexive cinema and this film sucked me in (no pun intended) the same way that great under-rated film **Videodrome** did—the major premise of the plot is the susceptibility of passive viewers.

The storyline of **Cafe Flesh** follows civilization after the nuclear kiss. In a post WW III fantasmagoria, there are two kinds of people: sexual negatives (the majority) and sexual positives. The negatives have retained their desire for sex but have lost the equipment to perform it. In such an inactive society, the rule of the land is that those who have kept the goods must perform for those who haven't. What they see is what you get.

The plot thickens when we learn that the female half of a loving sexually negative couple has been faking it all these years in order not to alienate her beloved. In a quiet, self-indulgent moment, she turns her sexual energies upon herself, while a hidden sex neutral happens upon her. The climax of the film is when the secret gets out.

VIDEOS

TAKE 2

Reviewer: Brian Edge (BE)

All the videos reviewed this month are put out by the MCR company in Japan. They are all top-notch productions featuring extremely powerful bands, and are a great example of what can be done with only one camera and judicious use of special effects. They are well worth checking out just for their technical aspects alone.

V/A - "Hard & Loud" vol. 1

This comp includes BOMB THREAT, RAT RESISTANCE, GRIFFIN, HELL RISER, FUCK GEEZ, GARLIC BOYS, S.O.B., EVENING GLOW, OUTO, COCKNEY COCKS, and LIP CREAM. All bands were filmed live at various locations around Japan during the spring of '88. Footage is sharp and quick-paced, the sound suffers somewhat on a few of the clips due to excess volume levels during recording that resulted in distortion, but overall not a major problem that detracts from the enjoyment of this tape. Approx. 90 min., color, photocopied cover, plastic case.
($27 ppd to: MCR Company, 157 Kamiagu Maizuru, Kyoto 624 Japan)

FUCK GEEZ - "Blockhead Tour '88"

Captured during their tour of Japan during the spring/summer of '88, this tape does a nice job of showing the "highlights" during each show. "Standard" excellent footage, and sometimes distorting sound. Hot band, good tape. Approx. 60 min., photocopied cover, plastic case.
($20 ppd to: MCR Company)

V/A - "Hard & Loud" vol. 2

This volume includes SCUMBAG, SIC DEATH SLAUGHTER, FINAL JINX, DON DON, DARK WIZARD, SIC. WORMS' MEAT, NAUSEA, and LOO'S HALLOWEEN. All bands shot live spring/summer '88 at various locations around Japan. Footage excellent as in vol. 1 and sound is also a bit distorted on some cuts as noted on vol. 1. Another enjoyable compilation. Approx. 90 min., color, printed b&w cover, plastic case.
($27 ppd to: MCR Company)

V/A - "Coretic Rock Bout"

This "bout" features NIGHTMARE, GRIFFIN, S.O.B., and RAPES. All bands taped live in various locations around Japan during spring/summer '88. The usual excellent footage and sometimes distorting sound, with the addition of brief "interviews" with the bands (in Japanese). Yet another interesting compilation. Approx. 60 min., color, printed b&w cover, plastic case.
($27 ppd to: MCR Company)

MOVIE REVIEWS

I've been attempting to steer clear of the cartoons, but my kid likes the Jetsons with her Fruit-I-Os in the morning. The new episodes aren't as good as the older ones (which occasionally bordered on — gasp! — social commentary on the state of the American middle class,) but the artists have been having lots of fun with futuristic "punk" characters. Check it out if you're into a technicolor-hair laugh.

There's only one TV show that I do like to watch (OK, I'm addicted to it — I admit it,) and that's the British import series **EastEnders**. Sort of a working-class "Dallas" as interpreted by middle-class Labor Party Brits, it's strictly soap opera with better character development. Of course, my favorite character is the unwed mother/punk/ex-stripper Mary. Maybe I can relate or something. She's one of the few punks I've seen on a TV series that's anything more than a studs-n-snarl cardboard cutout, a la "The Young Ones" or any American sitcom you might want to mention. In any case, if drowning yourself in other people's sorrows for a half hour sounds like fun to you, check for this one on your local public TV station.

If I'm not sitting around in front of the tube, I must be going out a lot, right? Wrong, actually, but I did make it to a video screening recently at Artist's Television Access (ATA), an alternative video gallery in SF. The place was packed with familiar faces from all the city's many underground scenes, from art to music to kinky sex. The occasion? A showing of **Weird San Francisco** by filmmaker/urban anthropologist Charles Gatewood, better known for the film "Dances Sacred and Profane." This video is sort of an underground travelogue complete with cheesy narration by Woodruff himself. It includes visits to a leather-goods store (you know which kind) and with two S&M madams at work, plus great footage of Tragic Mulatto and Caroliner Rainbow etc. etc. at a wild concert with tuba sex, sleazy dancers and the usual insane costumes and props (for those not in the know, these are two of the noisiest, weirdest bands in existence. I love 'em!). Gatewood also spends some time with the guys and gals at Erno's tattoo parlor. Erno himself is kind of a chump, but Greg Kulz (one of my favorite local tattooists and one who's done many, many tats for local punks) steals the show. See cute little punkettes flinch! It's fun.

Gatewood has made another feature, **Weird Amsterdam**, that's along the same lines. Unfortunately, when I saw this, the power in ATA's neighborhood went out about seven minutes into the movie. It's a pity, because the Weird Amsterdam footage I saw was of better quality — Weird San Francisco was a little grainy and not very well edited. Weird Amsterdam includes lots of scenes of Dutch punks, as well as stuff like tours of the city's famous red-light district and the pot museum.

Both films are available on VHS tape for $49.95 from Flash Video, P.O. Box 410052, San Francisco, Calif. 94141. Also available for $1 is a catalog of 20 video titles.

And now for something completely different — I keep hearing about this "other" Mitzi who put together a class on "Punks in the Media" or some such through UC-Berkeley's extension program. It wasn't me, but I sure would like to get get in touch with this person to trade tips. If anybody out there took the class or knows Mitzi #2, drop me a line care of MRR. And don't forget to send me your home movies, film projects and suggestions for review!

The peak and inevitable fall of late 1970's 'Lifestyles.'

Starship Invasion 1978, starring Robert Vaughn and Christopher Lee. Amazing what desperate actors will do, eh? Dated détente reference: Farmer Rudy has a slight Russian accent. Rudy sees an archetypal 1970's flying saucer land on his newly tractored field. Out come two enlightened space brothers dressed in black jumpsuits with Peter Max Ægyptian splotches. Rudy is hypnotized by their meaningful glances. After being mentally abused by a light studded dildo, he is initiated into alien centerfold sex. Later, he brags about this encounter to the sheriff.

Robert Vaughn does the talk show circuit to help humanity understand UFO's. Rudy calls him and is comforted in the light snow with geiger counter evidence, but to no avail. The self-esteem crisis is more than he can handle. After having a space sister . . . he blows his brains out in his barn.

Christopher Lee, as leader of the space brothers, telepathetically explains their motives. A dying home world, the work of the Nova Mob. The proto NewAge post acid disco soundtrack intesifies as the space brothers plot to kidnap a stewardess and her family. Mars needs women? If the aliens communicate mind to mind, why do they have to use the old "sound of my voice" gimmick to hypnotize Earth critters?

Yeah! Giant junk hypodermic telepathic lesbian genetic rape! More, more! The stewardess prophesizes, she now has a cause! Well, she did until the whole family dies in a bloody orgy.

The facts are undeniable. Christopher Lee must violate a mythology straight out of pop UFO conspiracy drugstore books: the space brothers are, indeed, the descendants of transplanted Ægyptians. Kill them all! The Gods of science have decreed that Earth belongs to the space brothers.

Oh shit! There are *good* aliens living in this giant Illuminati Atlantis pyramid at the bottom of the Bermuda Triangle. OK, the bad aliens dress in black and the good aliens dress in white and light pastels. I sure can rest easily knowing that even the most technologically advanced races are unable to violate such basic laws of nature. Christopher Lee gets a tour of the place by an android who makes boring TechnoSmallTalk that divulges strategic secrets. Of course, the good space brothers are totally into free sex love as alien playmates walk around communications center in slinky polyesther lingerie. Now we have proof that every talk show and magazine that even mentions UFOs is being monitored in Atlantis. Is your radio on? Are you sure that your thoughts are not, right now, being listened to by the undersea dwelling League of Galactic Races?

The good aliens have a happy work ethic that segues well into the Jungian interpretation of UFO obsessions delivered under the Soltice sky. Déjà-vU dialogue: "I work with computers. I deal with facts, not fantasy."

Of course, the gung ho young NORAD radar station lieutenant fires a missile at the friendly aliens. *Deux ex machina*! Just the right force field was sabotaged by the evil alien sex kitten. Do the more evolved beings take evasive action? No, they try to find out what's wrong and get the shit blown out of them. With derringer style finger lasers, the bad guys go on S.W.A.T. posture android and sex kitten hunting spree through the pyramid with its awesome 1978 acid disco decor.

Dogfights in space!

As the evil space brothers broadcast mass murder suicide sex impulses around the world, the good aliens grab Robert Vaughn who undergoes deep telepathetic therapy and indoctrination into the mysteries of the Great Pyramids of Gaza and other Chariots of the Gods myth landmarks while the damaged space craft partakes in standard true UFO contactee magazine activities like hovering over power plants and flying along desert highways.

The suburban supermarket suicide epidemic is fought with human mind to alien technology interfaces. Then one of the androids comes back to life and has the intelligence and dexterity to remotely reprogram the alien flying saucers to self destruct. Christopher Lee makes a final defiant gesture with lunar kamikaze suicide.

Toxic Zombies starts with dumb fuck DEA agents gunning down a recently skinny dipped dip shit stoner chick. As they realize the error of their ways, the girls wannabe drug lord friends strangle and stab the agents. As the stupid stoners argue about how much marijuana to harvest from the national forest they're squatting, the Government (those with the widest lapels and ties) decides to spray dromax over the area. Who cares if the subhuman dope growers get a little sick. So they call a drunken white trash gizzard eating crop duster to do the dirty work. They try to keep the local representitive of Federal Government away from the target area. Obviously the bureaucrats haven't learned shit about the God fearing, boyish good looking (and just slightly naughty) family MEN that comprise the Tennessee Valley Authority National Resource Management team.

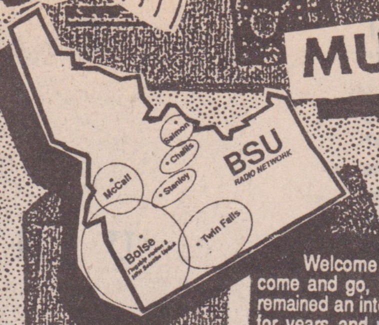
RADIO ARTICLES

THE VOICES OF THE MASSES WILL BE HEARD!

WLYX 89.3 FM THUR. 8-10

Hello to all in reader/ listener land! My name is Eric Hermeyer half (sometimes a third) of (our name changes more than we change our underwear) radio show. The show airs every thursday from 8-10 p.m. The originator of the show does the first hour, his name is Neil Thorne; I carry on the tradition of the second hour...the "punk/ hardcore" hour. Neil has been doing a show on WLYX 89.3 FM for four years now and I have joined the ranks recently. The show is divided into two parts, the first hour to underground/ alternative muzak (all types) and the second part is the punk/ hardcore. Now some personages out there might say (name omitted)'s show is better, you guys suck, well since most of the complaining comes from the person himself (he has graced MRR's pages before, so I won't mention Peter's name...oopppss!), I will disregard his opinion because the bands that he hates are the ones requested not our choice (not to condemn people's request but to show we play what people want to hear, not what we like exclusively). Anyway enough of my soapbox soliloquy. The show is gaining popularity and both hours are chocked-full of non-commercial music and info. On my hardcore shift, I like to play locals (Private War, Sobering Consequences, R.I.P., Neighborhood Texture Jam) as well as the national bands (Bad Religion, Naked Raygun, pre-83 Husker Du, The EX, Rollins, Token Entry, GI, Scream, etc the list could go on and on. I also give addresses of new bands, info on shows and interviews (the station manager has said no more because of my interview with Pete Stahl of Scream, it got pretty rowdy, well according to the FCC anyway). Neil and I have a lot of fun and want all bands to write us and send your stuff to my personal address (so it doesn't get butchered or thrown into the discard pile). Also any bands that want to play here, write! Remember, to anyone in or visting Memphis, Tennessee-Thursdays 8-10 p.m., WLYX 89.3 FM, Rhodes College. WRITE and send stuff, all will be played Eric Hermeyer /3807 Kennings/ Memphis, TN 38125.

MUTANT POP ON KBSU



Welcome to Boise, Idaho. Bands and zines may come and go, but there is one thing in Boise that has remained an integral part of the underground music scene for years and years. Mutant Pop on KBSU has been around for over 7 years and has always played the latest in alternative music. It's been hosted by various people since it began, but I, Mark Hanford and my co-host, Tim Tate have been announcing/producing the program since late 1986. Mutant Pop airs every Wednesday night from 10 pm until 2 am on 90.3 fm, KBSU, Boise (and soon will be airing on 91.7 fm, KBSW, Twin Falls.)

We play hardcore, experimental, industrial and other forms of truly independent music. We also play old "punk" favorites, requests, and good quality demo tapes by bands from around the world, as well as Wildman Fischer's greatest hits! We also like to feature live or phone interviews with bands. In the past, we have interviewed Brian Baker, HR, Chris Beatoe, Jello Biafra, and Andre Beatnig for the program. The music director of the station sends out monthly "Mutant Pop" playlists to record companies, etc., detailing what we are playing.

Our policy on the music we play is based on whether or not we like a band, or we can see that others might like them. We also will not play any band that is racist or fascist, and we avoid sexist tunes, unless they are tongue in cheek.

Not only are we the only source for truly underground music in the Boise area, we will soon be broadcasting to most of Southern Idaho as the BSU Radio Network. We are also working on the first edition of the MUTANT POP NEWSLETTER, which will basically be a program guide/zine for the listener of Mutant Pop.

If you are interested in finding out more about the program, getting your record or tape played on the show, getting your name on our mailing list, or finding out anything else, please write to: KBSU/ Mutant Pop; 1910 University Dr., Boise, ID 83725; or call me (Mark) at: (208) 385-3663 during the day, or: (208) 336-1137 at night.

BLITZKRIEG BOP radio SOLAR FM 101.4

Something strange happened to me on my way to heaven

Greetings world & especially Belgium. For almost a year we (joost, barney, rine, bowy, PAC) have a radioshow "BLITZKRIEG BOP" on a local station Radio Solar. We're giving all sorts of alternative, underground music & noise together with info covering new releases; fanzines; demos; upcoming bands;...

If could be a support for the scene in & around Kortrijk, we would be satisfied. We do allow people, who are interested in doing a radioshow, to make something for our program. Since over 4 months we're giving airplay to MRR-radioshow, to keep our audience as up-to-date as can be. Recently we had problems with the 'big brother' of radio Solar. We were threatened to reduce our 3 hours till only 2.

We only lost 30 minutes; so we're on the air each wednesday from 8 pm till 10.30 pm. Each month there's a session which tries to give people a more widespread, openminded vision towards all kinds of musical styles during history; it's done by the eminent PAC.

Any group, label, editor of fanzines or any one else involved in some alternative way; please send in promo-stuff, records, tapes, anything We need lots of support and feed-back and anything will do (as long as it's non-rascist, non-sexist and non-fascist!)

If you're interested in swopping anything, sending things in or just writing, DO IT to : 'BLITZKIEG BOP' c/o Radio SOLAR, Beeklaan 38, 8500 KORTRIJK belgië.

each WEDNESDAY 8-10.30 pm

MING TREES STOOGES PSY
CENDENTS PUBLIC ENEMY
TOM CULURESHOCK SCIENT

PPINESS ARTLESS BO DIDDLEY HAWKWIND LAR
OUL ASYLUM DINOSAUR MELVINS SCRATCH AC
D BAD BRAINS BIG BLACK BELGIAN ASOCIAL
Y BUTTHOLE SURFERS SONIC YOUTH KILLDOZ
R HUSKER DU DAS DAMEN JIMI HENDRIX NIC
CAVE CLASH CRIME&CITY SOLUTION DAG NA
TY SISTERS OF MERCY LOOP WIPERS BAUHAU
FAITH NO MORE GORE PIXIES MUDHONEY JO
DIVISION HEIBEL ROLLINS BAND SPACEMEN
BITCH MAGNET HEAD OF DAVID BLIND IDIO
GOD CULTURCIDE RAMONES FLIPPER FUGAZI
REEN RIVER METALLICA PRONG ANGST BIRTH
AY PARTY RED HOT CHILI PEPPERS HARDONS
EATHER NUN CLASH LIVING COLOUR GONE fI
M.D.C. CHARLIE PARKER POGUES PRINCE TA
BABIES FEEDTIME NEW RACE LYRES LED ZEP
MORTICIANS MISFITS WALKING SEEDS other

L O O K W H A T W E H A V E:

Punks are a part of society and society will have to accept and deal with this.

Why is it that the punks, are so harsh, cold, violent and shocking? Why are they so different from the protesters of the 60's and 70's? Why are punks the way they are? What has happened in society to spawn the punk movement?

I think it's scary and sad that so many protesters of today are punks because it reflects what society has turned into. Or has it always been like this?

D E A D L I N E
oldbutnew
one sided lp

U N D E C I D E D
beenroundoutnow
16 song cassette

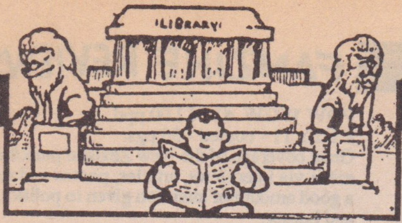
WE OFFER THIS:

deadline-one sided lp........A
undecided-16 song cassette....A
shudder to think-first lp.....A
swiz-first lp.................A
happy GO licky-live ep........C
ignition-2 7" on a 12"........A
outcrowd-first lp.............A
soul side-first lp............A
SAMMICH t-shirt(L,XL).....$8.00

SAMMICH RECORDS
PO BOX 32292 WASH DC 20007

FOR THIS:

	U.S.	CANADA AND SURFACE	AIR
A	$6	$7	$11
B	$3	$4	$6
C	$5	$6	$10



BETWEEN THE LIONS

Now the basics...When you send in your zine for review please include a post paid price and make sure the address is clear. I only review zine that share some sort of common ground with the content of MRR. I encourage all zines to send a copy to Factsheet Five (6 Arizona Ave. / Rensselaer, NY 12144-4502) which reviews countless underground zines!
-Martin

THE RAVEN #5 / $1.50 ppd.
8 1/2 x 11 - copied - 20 pgs.
Interviews with GG Allin, Nitro Puppy plus reviews and opinions. Simple but good.
P.O. Box 295 / Scheetz, TX 78154

LIME GREEN BULLDOZER #10 / $1.00 ppd.
8 1/2 x 11 - copied - 22 pgs.
Close to 20 pages of poetry and writings plus simple drawings and clip art. The best part of this zine is the long contact list on the last page.
723 N. Highland Ave. / Arlington Heights, IL 60004

INCENDIARY #2 / $2.00 ppd.
5 1/2 x 8 1/2 - offset - 24 pgs.
A clean looking zine that has interviews with Culture Shock, Slaughterhouse Psychos, Life Cycle, and Vision of Change plus political articles, reviews and info. Good.
Boomtown Books / 167 King St. / Aberdeen / Scotland / UK

THE SUBVERSIVE #1 / $1.00 ppd.
8 1/2 x 11 - copied - 14 pgs.
A collection of short editorials and rants covering politics and social issues. Anger and thoughts.
11338 Joffe St. / L.A., CA 90049

PROLITARIAN U.S.A. #1 / $1.00 ppd.
8 1/2 x 11 - copied - 16 pgs.
A zine "targeted towards skinheads", but wanting to "appeal to a wide audience". Good luck appealing to a wide audience with a zine containing such things as a list of "most common h.c. t-shirts worn by dirtheads" and a commentary which claims foreign oil exporters contribute to or support terrorism and communism. There's also a paragraph on racist and anti-racist skins which just falls short of saying, "who cares cuz skins can do what they want".
1424 Richmond NE / Albuquerque, NM 87106

GRAVES IN OUR MINDS #1 / 75¢ + postage
5 3/4 x 8 1/4 - copied - 20 pgs.
An Aussie zine leaning towards thrash bands. Some good reading on Seven Minutes of Nausea, Insyte, and Distorted World as well as others. Spiffy splatter-art from the Accused. Neat.
Eyanne / 5 Almondburg Rd / Ardross WA 6153 / AUSTRALIA

ITZA PUNK ZINE #2 / $1.00 ppd.
8 1/2 x 11 - copied - 24 pgs.
I have a feeling these guys are kinda young. Full of lots of fun stuff. Interviews include Imminent Attack, Last Warning, and some idiotic band called the Organ Donors. Except for the cheezy cover with a guy being "saved by punk", this is some interesting reading.
Mark Murray / 419 Dawnridge Rd. / Roseville, CA 95678

THIS #3 / $3.00 ppd.
8 1/2 x 11 - offset - 36 pgs.
Interviews with My Dad Is Dead, Killdozer, Volcano Suns, Didjits, The Watchmen plus reviews, photos, local news. Good interviews and some good graphics.
P.O. Box 1005 / Dekalb, IL 60115

ROB ZINE #12 / $1.00 ppd.
5 1/2 x 8 1/2 - copied - 24 pgs.
Rod goes back to his xerox roots with this issue which contains photos, graphics, poetry and observations.
2-381 Roncesvalles Ave. / Toronto / Ont. / Canada / M6R 2M8

SICK TEEN #151/2 - 50¢ ppd.
5 1/2 x 8 1/2 - copied - 16 pgs.
Rev. Norb comes back with another issue packed with his smart ass humor, general insanity and punk attitude. This issue has interviews with Mojo Nixon and A.O.D. plus reviews and loads of opinions. Yes, the text is still to small to read but some how eyes make due.
P.O. Box 918 / Green Bay, WI 54305

TAKE OVER/ LIARS 50¢ ppd.
5 1/2 x 8 1/2 - copied - 20 pgs.
This is a split zine put out by two members of the band Again! Each member has half of the zine and communicate their thoughts, insights, anger and opinions.
1275 E. Ridge / Boulder, CO 80303

SKULL SESSION #11 / $1.00 ppd.
8 1/2 x 11 - copied - 30 pgs.
Interviews with D.O.A., False Hope, Prong, Rise, The Libido Boys, and Agnostic Front plus punk Calvin and Hobbes, word association and reviews.
1508 Lewisham Dr. / Mississauga / Ont. / L5J 3R5 / Canada

THE EAST COAST URINAL #1 / $2.00 ppd.
5 1/2 x 8 1/2 - copied - 56 pgs.
A great first issue that seems to be a product of care and enthusiasm. Good interviews with Agent 86, Token Entry, Happy Flowers, Culture Shock and more plus reviews, photos, and editorials. Looking forward to #2!
P.O. Box 711 / Salem, VA 24153

CAUSE AND EFFECT #1 / $2.00 ppd.
8 1/2 x 11 - copied - 44 pgs.
Fairly long interviews with Hard Stance, Flower Leopards, Bottom Line plus reviews and opinions. The content is worth reading but this zine could use some help in the graphic department.
19422 Sierra Linda / Irvine, CA 92715

SLUG AND LETTUCE #10 / $1.00 ppd.
interviews with Instigators, Wrecking Crew plus info on G.I., Warzone and Janes Addiction also included are reviews, photos and classifieds. Good issue.
65 Burbank #16 / Boston, MA 02115

DECONTROL #1/2 / 25¢ ppd.
5 1/2 x 8 1/2 - copied - 8 pgs.
A simple zine that covers the local hardcore scene via interviews and bits of news.
205 Dogwood Dr. / Lawrenceville, GA 30245

MUDDVEIN #3 / 50¢ ppd.
5 1/2 x 8 1/2 - offset - 16 pgs.
A collection of art (ink drawings) by Joebob who seems to focus on gore and dark sided art.
7055 East 106th St. / Fishers, In 46038

THORAZINE #3 / $1.00 ppd.
8 1/2 x 11 - copied - 20 pgs.
Interviews with L7, Plaid Retina, Sockeye, Psycho Sin and a metal band named Ditch Witch plus reviews and some art. This zine is basic but has info to offer. Comes with stickers.
8624 Hemlock Hill Dr. / Houston, TX 77083

WHAT IS? #2 / $1.00 ppd.
5 1/2 x 8 1/2 - copied - 20 pgs.
Interviews with Dag Nasty and Mad At The Sun plus reviews , poetry, and info on drugs. Kinda rough.
45 Baker St. / Heavitree / Exeter / Devon / EX2 5EA / England

SPLATTER #3 / #1.50 ppd.
5 1/2 x 8 1/2 - offset - 20 pgs.
A pretty cool art zine that is a combination of comics, fiction and poetry. The content deals with such themes as religion, drugs and lust some of which is pretty funny.
4122 Prospect St. L.A., CA 90027

PUNCHLINE #3 / $1.50 ppd.
8 1/2 x 11 - newsprint - 32 pgs.
John Yates pulls off another issue filled with graphic realities, opinions, and idealism. Contributing artists besides John include Doug Minkler, Harry Sherrill, Winston Smith, and some guy named Martin who is plagued by bleach. Overall, this zine comes across with a mixture of concern and humor plus it simply looks fuckin' great!
P.O. Box 11458 / S.F., CA 94101

SOLD OUT #7 / $2.00 ppd.
8 1/2 x 11 - offset - 40 pgs.
One of my personal favorite hardcore zines...this issue has interviews with Supertouch, 7Seconds, Kingface, Mike Gitter of Grin, and Ian Mackaye talking about Dischord plus reviews, photos, editorials and clean, stark graphics. Good reading...get this one!
P.O. Box 7071 / Windsor / Ontario / N9C 3Y6 / Canada

NO LONGER SILENT #1 / $1.25 ppd.
5 1/2 x 8 1/2 - offset - 20 pgs.
A small zine that examines anti-authoritarian views and opinions.
P.O. Box 3582 / Tucson, AZ 85722

FANZINE REVIEWS

ZERO HOUR #2 / $4.00 ppd.
newspaper - 36 pgs.
A good looking newspaper that comes from the Northwest. This issue covers drugs, obsession and mind control via articles, interviews, photos and art. The content isn't that heavy but seems to be in touch with the streets and pushed in your face with bold graphics.
P.O. Box 766 / Seattle, WA 98111

MORAL EDGE #1 / $1.00 ppd.
5 1/2 x 8 1/2 - copied - 36 pgs.
This first issue contains a long in depth interview with Majority of One and an article about the bands recent tour also included are reviews, opinions, local news, and photos. Good effort but the title and moral content is a bit hard to swallow.
6004 Indian Trail / Sylvania, OH 43560

CUT #6 / $2.00 ppd.
8 1/2 x 11 - offset - 32 pgs.
Interviews with Game Theory, Volcano Suns, and Lonely Moans plus loads of reviews in fact 3/4 of the zine is reviews.
11 Julian St. / Norwich, CA 06360

OOER #3 / $1.00 ppd.
5 1/2 x 8 1/2 - offset - 44 pgs.
Interviews with Carcass, The Disturbed, Heibel, Doom, Rhetoric, Insurrection, HDQ, White Flag and more plus reviews, political articles, and opinions. Loads to read.
Nick, 15 Prospect St. / Woodside / Bradford / West Yorkshire / BD6 2DY / England

TOTAL BLAST #3 / $1.00 ppd.
8 x 11 1/2 - copied - 16 pgs.
Band interviews with Culture Shock and 4Q. Comics with a lot of people with long, skinny heads. Not exactly a potpourri of information, but still kinda fun.
Box 26 / 90 Salisbury Road / Cardiff / FR2 4AE / Wales, U.K.

THE HAPPY THRASHER #8 / $1.50 ppd.
8 1/2 x 11 - copied - 24 pgs.
The usual combo of zine and record reviews and assorted stuff. However, I did learn one thing....people still actually send chain letters. We got one with this. Gee thanks!
c/o Tin Ear / 2308 N. Sacramento / Orange, CA 92667

SCRAP #5 / $2.00 ppd.
8 1/2 x 11 - copied - 16 pgs. - English
A funky fanzine from the Philippines. M.A.D. (a different one), G.I. and the Idiots, and Dead Ends interviews among others. Ignore the Baboon Dooley comic and you've got some worthwhile reading from overseas.
Ronald Ruiz / 75 Magsaysay St. / Malabon Met. Mla. / 1404 Philippines

WHAT'S THE POINT #4 / $1.50 ppd.
5 1/2 x 8 1/2 - copied - 24 pgs.
A small zine that's crammed with good interviews with No For An Answer, Insted, Hasywire and Visual Discrimination plus reviews (on the mosh scale), photos and opinions. Good clean layout!
P.O. Box 461 / Bellflower, CA 90706

RIP IT UP #5 / $1.75 ppd.
5 1/2 x 8 1/2 - offset - 20 pgs.
Interviews with This Side of Summer and The Senseless Things plus reviews, comics and opinions. Simple writing that combines info and humor.
Rookswood / New Rd. / Tostock / Bury St. Edmunds / Suffolk / 1P30 9PJ / U.K.

THE UGLY AMERICAN #3 / $1.50 ppd.
8 1/2 x 11 - copied - 40 pgs.
A long interview with Live Skull and a short one with Sun City Girls plus tons of reviews. The layout is as exciting as a white wall.
c/o Greg Chapman / Box 2061 / S.S.C. / Pomona, NJ 08240

LOMAKATSI #4 / $3.00 ppd.
8 1/2 x 11 - offset - 28 pgs.
After a long absence this animal rights zine is back. This issue has articles concerning Spritual Materialism and vegetarian Renunciation, Avant Gardening, Speciesim and a conversation with Rachel Rosenthal plus poems and art. Worth reading but a bit short on content and info compared to past issues. I hope the editors get on a regular schedule.
Box 633 / 1377 K St., N.W. / Washington, D.C. 20005

DESTROY REALITY #2 / $2.00 ppd.
5 1/2 x 8 1/2 - copied - 32 pgs. - English
An interview with Anhrefn plus several short political essays, calls to action, art and humor.
Chris Sigdell / Gellerstr. 72 / Ch-4052 Basel / Switzerland

ABSOLUTELY ZIPPO #10 / 50¢ ppd.
5 1/2 x 8 1/2 - copied - 28 pgs.
FUCK SHIT UP!
1550 Mann / Pinole, CA 94564

EAR OF CORN #5 / $1.00 ppd.
5 1/2 x 8 1/2 - copied - 28 pgs.
Interviews with Mr. T Experience, Immoral Discipline, Diehard, Bite Your Arm and more plus reviews, photos and opinions.
P.O. Box 2143 / Stow, Oh 44224

BALCONY OF IGNORANCE #1 / 25¢ ppd.
8 1/2 x 11 - copied - 7 pgs.
A collection of alternative "Do It Yourself" opinions and ideas that cover such topics as creative outlets and the pros and cons of CDs.
403 Winnacunnet #208 / Hampton, NH 03824

STRANGER #8 / $1.50 ppd.
8 1/2 x 11 - copied - 26 pgs.
Interviews (covering the basic questions) with The Fiendz, Pollen Art, Slammin' Watussis, The Vacant, and Lone Wolf Circles plus zine, show, and music reviews. A good consistant effort is shown by this zine's editors...#8 and growing.
15 Van Saun Dr. / Trenton, NJ 08628

SET PACE #1 / $1.00 ppd.
5 1/2 x 8 1/2 - copied - 36 pgs.
This zine contains a lot of information for a first issue and is made up of interviews with Snuff, Napalm Death, and Sink plus several political articles, local news, and some reviews.
42 Tufton Gardens / Hurst Park / East Molesey / Surrey / KT8 9TE / England

BEN IS DEAD #5 / $1.00 ppd.
8 1/2 x 11 - newsprint - 32 pgs.
Interviews with Steel Pole Bath Tub, Death Ride 69, plus several pages of reviews and very good diverse coverage of the L.A. county punk scene.
P.O. Box 3166 / Hollywood, CA 90028

POW WOW #1 / $2.00 ppd.
8 1/2 x 11 - copied - 36 pgs.
Great coverage of the New Zealand punk/hardcore scene via interviews, articles, photos and reviews plus a good amount of attention given to politics, comics and humor.
Dominic / 4 Kings Ave. / St. Kilda / Dunedin / New Zealand

ALP DRUCK #1 / $3.00 ppd.
8 1/2 x 12 - offset - 40 pgs.
A collection of art by people throughout the international punk scene. The contents vary from gore to politics but all of the art is well done, moslty in comic book format.
Orlando / Bahnhofstr. 4 / 4132 Muttenz / Switzerland

ZAP #13 / $3.00 ppd.
8 1/2 x 12 - offset - 56 pgs. - German
Interviews with Neurotic Arseholes, Drowning Roses, Toxik Ephex, Knorpel Youth, Nomeansno, Suckspeed, No Future sand Busters plus local news, reviews, photos and opinions.
Postfach 403 / 3000 Hannover 1 / West Germany

MASODIK LATAS #1 / $2.00 ppd.
5 1/2 x 9 - offset - 44 pgs. - Hungarian
Interviews with Misanthropic Charity, Henry Rollins, Kampec Dolores, The Ex plus a couple more. Also included are reviews, photos and opinions. Good effort.
Racz Mihaly / 4029 Dedrecen / Csapo U. 87 / Fsz. 2 / Hungry

SECULAR HUMANIST TENDENCIES #2 / $1.500 ppd.
5 1/2 x 8 1/2 - copied - 32 pgs.
Information on Dissent, Libido Boys, Groovie Ghoulies and Blind Approach plus reviews and comics. This zine shows effort but could use more content.
16389 Gladiola Ave. / Rosemount, MN 55068

KULTURE ACCESS #6 / $1.50 ppd.
8 1/2 x 11 - copied - 30 pgs.
Interviews with Sound Garden, Soulside and Nirvana plus scene reports, photos and show/record reviews. Healthy sloppy layouts.
2590 Briar Ln. / Toledo, OH 43614

GOOD NEWS FOR HYPERACTIVE CHILDREN #4 / $1.00 ppd.
5 1/2 x 8 1/2 - copied - 20 pgs.
An interview with Notus plus news clippings, clip art humor.
907 Winthrop Ct. / Zion, Il 60099

GOOD & PLENTY #2 / 25¢ ppd.
5 1/2 x 8 1/2 - copied - 24 pgs.
An interview with Only The Strong, lyric trivia and a Botherhood centerfold plus reviews of music and shows. A bit light but worth the money.
2116 Salem Blvd. / Zion, IL 60099

BAD TOAD #2 / free
8 1/2 x 11 - copied - 38 pgs.
Long interviews with Mr. T Experience, ID Under, Semicides, Naked Hippy plus reviews, opinions and comics. A good effort and well worth the price. Get it!
P.O. Box 6431 / Champaign, IL 61826

SUBURBAN VOICE #27 / $1.50 ppd.
8 1/2 x 11 - newsprint - 48 pgs.
After a bit of an absence Al comes through with a great issue that has interviews with Ignition, Poison Idea, Uniform Choice, Murphy's Law, Eye For An Eye, and Dr. Know plus pages of reviews, photos and editorials. This zine is a staple in the punk community. Get it.
P.O. Box 1605 / Lynn, MA 01903

SNIFFIN' ROCK #8 / $3.00 ppd.
8 1/2 x 12 - offset - 36 pgs.
Interviews with Gay Bikers, Pussy Galore, Dinosaur Jr., Cosmic Psychos, The Abs and Das Damen plus reviews and photos. Not too much depth but a lot of music info. Comes with free 7"EP (see review section).
26 Brockwell Ct. / Effar Rd. / Brixton / London SW2 1NA / England

HIPPY CORE #6 / $1.50 ppd.
8 1/2 x 11 - offset - 60 pgs.
Interviews with Neurosis, Geneticide, Pollution Circus, and Fred Wordworth from The Match plus reviews, political articles/opinions, editorials, poetry, humor and more. Simply great and a must.
P.O. Box 195 / Mesa, AZ 85211

CONSTANT CHANGE #2 / $2.00 ppd.
8 1/2 x 11 - offset - 24 pgs.
A great second issue that contains interviews with Raw DEal, Patience, Insted, and Two Guys and Another Guy plus reviews, photos and information.Clean layouts and interesting content. Get it!
2028 West Main Road / Middletown, RI 02840

BACK 4 MORE #1 / $1.25 ppd.
8 1/2 x 11 - copied - 22 pgs.
Interviews with War Zone, Turning Point, Rollins Band, Sick Of It All, Breakdown, and Insight plus reviews and photos. Good effort but could use a bit more varieity.
18 Malaga Dr. / Trenton, NJ 08638

SOUNDS OF SUBURBIA #4 / $1.50 ppd.
8 1/2 x 11 - copied - 22 pgs.
A very roughly presented zine that has a lot of information, reviews and opinions that side with anarchism.
P.O. Box 7472 / Wilton, CT 06897

PLATFUZZ #2 / $1.50 ppd.
8 1/2 x 12 - copied - 28 pgs. - Slavic
Interviews with Polska Malca, Afflict, Kud Idijoti, Scarecroy, and Youth of Today. Great local coverage plus reviews, photos and information. Not painful to look at!
Matija Kvesic / Salndrola 44 / 63250 Rogaska Slatina / Yugoslavia

A-WAT #7 / $1.00 ppd.
5 1/2 x 8 1/2 - copied - 36 pgs. - German
Interviews with Positive Destruction and Bitzcore plus reviews, opinions, and poetry. Average graphics but a lot of text to read.
Andreas Focher / Dr. Metzgerstr. 7 / D-4280 Borhen 1 / West Germany

UK RESIST #16 / IRCs
5 1/2 x 8 1/2 - copied - 4 pgs.
A monthly newsletter that contains reviews, local political information and a long no poll tax contact list.
P.O. Box 2449 / Surbiton, Surrey / KT5 9L4 / England

COLD TURKEY #1 / $1.00 ppd.
5 1/2 x 8 1/2 - copied - 28 pgs.
A humorous zine that caps on the current drug free hardcore scene as well as supports it. This issue contains good interviews with Youth of Today and Profound plus test to check how pure you are as well as reviews, comics (good art!), and humor that focuses on the extremism of certain hardcore mentalities.
I.B.B. Laan 21 / 3582 VD Utrecht / Holland

ON LINE #2 / $1.75 ppd.
8 1/2 x 11 - offset - 32 pgs.
A good collection of interviews with hardcore bands such as Insted, Pushed Aside, Positive Approach, Up Front and Slapshot plus reviews, photos, lyrics and local news. Good.
21752 Pacific Coast Hwy #13A / Huntington Beach, CA 92646

FRIENDLY ANTI WAR ANARCHO VEGETARIAN PEACE PUNK FANZINE #1 / $1.00 ppd.
8 1/2 x 11 - copied - 20 pgs.
This issue has an interview with Media Children, plus scene reports, contacts, photos, and opinions. The title does speak for the zine's content.
P.O. Box 6188 / Fullerton, CA 92634

R@D #45 / $1.00 ppd.
7 x 8 1/2 - copied - 20 pgs.
This issue has an interview with John Trubee plus reviews, news clippings, local news and opinions. Issue #45 and still going!
P.O. Box 867 / Morro Bay, CA 93442

DRIBBLING PIG MUCOUS #4 / $1.00 ppd.
7 x 8 1/2 - copied - 32 pgs.
Long interviews with 7 Seconds, M.S.I., The Cause, and 5 Foot Nothing plus loads of reviews, a couple of political articles, comics and more. Good.
65 Farrow Cres. / Ajax / Ont. / L15 4W3 / Canada

DEAD LETTER #4 / $1.00 ppd.
8 1/2 x 11 - copied - 16 pgs.
Interviews with Implement, Media Children, Cringer, and Immoarlly Demonic plus reviews & opinions.
7146 Remmet Ave. #120 / Canoga Park, CA 91303

THIS ZINE SUCKS #16 / $1.00 ppd.
8 1/2 x 11 - copied - 28 pgs.
Interviews with The Fiendz, Stumbling Way, U.B.T., Unrest, Tesco Vee plus a couple speed metal bands. This issue also includes the usual ingredients such as reviews, photos and opinions.
P.O. Box 7952 / West Trenton, NJ 08628

HIGH SCHOOL IS A WASTELAND $1.00 ppd.
8 1/2 x 11 - copied - 32 pgs.
Interviews with Iron, and Disturbed plus articles, poetry, reviews and opinions. One of this zine's better issues.
9325 Garrison Way. / Eden Prairie, MN 55347

INWARD MONITOR #2 / $2.00 ppd.
8 1/2 x 11 - offset - 24 pgs.
Long interviews with Insted, No For An Answer, Turning Point, Pressure Release plus reviews, photos, and opinions. I found myself reading every bit of this zine...true, the material is all anti-drug hardcore mixed with suedo rap style and most of the dialogue stays in safe territory but you can tell that the editors strives for more depth. Looking forward to next issue.
901 Mooresfield Rd. / Saunderstown, RI 02874

JERSEY BEAT #37 / $2.00 ppd.
8 1/2 x 11 - newsprint - 40 pgs.
With this issue Jim takes J.B. to newsprint and offers interviews with Agnostic Front, Underdog, and Youth of Today plus loads of reviews, opinions, photos and news. This issue is subtiled "The Generic Issue". Good reading.
418 Gregory Ave. / Weehawken, NJ 07087

THOUGHT PARADE #1 / $1.00 ppd.
8 1/2 x 11 - copied - 22 pgs.
This first issue contains a mixture of political/social concerns as well as a lot of poetry.
P.O. Box 1241 / Mt. Laurel, NJ 08054

ASSEMBLY REQUIRED $1.00 ppd.
8 1/2 x 11 - copied - 18 pgs.
This issue contains a long Dickies interview plus some words from Dukey Flyswatter of Haunted Gagage also incleuded here are reviews and opinions.
42-270 Lima Hall Rd. / Brmda Dns., Ca 92201-8152

CRUEL FLYER #2 / 50¢ ppd.
5 1/2 x 8 1/2 - copied - 12 pgs.
A one page interview with Insted plus some reviews and bits of info.
12 White Oak Way / Trenton, NJ 08618

RESTORE #3 / $1.00 ppd.
5 1/2 x 8 1/2 - copied - 16 pgs.
An interview with DRI plus reviews and opinions. Short and sweet.
621 Bassett Rd. / Bay Village, OH 44140

GRAY MATTER #5 / $2.00 ppd.
8 1/2 x 11 - newsprint - 72 pgs.
A very thick and well organized zine that has interviews with Porn Orchard, Prong, Slayer, and tons of younger band profiles plus loads of reviews, photos, political opinions, and information. The content is pretty evenly split betwwen metal and punk but the zine is well worth checking out.
4510 Duval St. #108 / Austin, TX 78751

POSITIVE YOUTH BRIGHTER FUTURE #1 / $1.00 ppd.
8 1/2 x 11 - copied - 18 pgs.
Interviews with War Zone, The Fiendz, Reason Why, Implement plus reviews and opinions. Comes with a free sticker.
P.O. Box 1100 / Ocean City, NJ 08226

POSITIVE DISLIKE $2.00 ppd.
5 1/2 x 8 1/2 - copied - 44 pgs.
Interviews with False Face, Doctor and the Crippens, Bolt Thrower, Goober Patrol plus opinions, reviews, humor, art and a anti-drug message. Good graphics.
Mike Dislike / 79 Brook Green / Hammersmith / London W6 7BE / England

CRISIS POINT #3 / **POLKA SLAM** #2 / $5.00 ppd.
5 1/2 x 8 1/2 - offset - 112 pgs.
A great split zine that offers interviews with Instigators, Bolt Thrower, DAN, Vicious Circle, Rollins Band, and HDQ. The remaining pages are filled with articles, reviews, photos, conntacts and more. One of the best this month! Comes with a free 7" (see review scetion)
Mark c/o Elderslie / Polesdon Lane / Sen Marsh / Ripley / Surrey / GU23 6JX / England

MUTILATED NEWS FANZINE #4/ $2.00 ppd.
5 1/2 x 8 1/2 - copied - 32 pgs. - English
More punk stuff than you can swing a cat at. This has it all: Band interviews (Cringer, Jingo De Lunch, Afflict, and others), circle A's, and skulls. Neat.
c/o 171 Villanueva Village II / Real, Palico / Imus, Cavite 4103 / Philippines

STEEL POLE BATH TUB: Butterfly Love

Greg Brady, driven insane by his secret love for Marsha, forms a band to finally let her know how he *really* feels. Ridiculously overamped guitar distortion goes head to head with pounding tribal drumming in a bloody battle to the death.

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August 5 Lawrence, KS.
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7 Iowa City
11 Oxford, MS.
12 Memphis
14 New Orleans
15 Florida
16 Florida
17 Tampa
18 Florence, S.C.
19 Rock Hill,S.C.

All dates subject to change, but most are pretty certain. Check specifics in your area. More dates to be added, and probably subtracted, and lots more shows in the next ad! See you there! Peace.

* **Political Asylum** from Scotland will join us on these dates!

CLASSIFIEDS

40 WORDS $2

THE UNDERGROUND, send us your want list along with a s.a.s.e. and we'll send you a rare records and poster list. The Underground, 1164 E. Twain Ave., Las Vegas, NV 89109 Ph.(702)733-7025.

FULL CIRCLE DISTRIBUTION bringing Europe to America and vice-versa send SAE/ IRC now for list including: Napalm Death, Culture Shock, Instigators, Sink, Subhumans, Dan, HDQ, Crass, Decadance Within, Conflict, Rudimentary Peni, Hellbastard, Sore Throat, Joyce McKinney Experience, Generic, Electrohippies, Heresy, Oi Polloi, Visions of Change, Mega City 4, Ripcord, Doom, Stupids, Boltthrower, Cerebral Fix, Cowboy Killers, Toxik Epex, Concrete Sox, Axegrinder-shirts/ records/ tapes/ videos/ magazines. Tons of European/ US stuff. Full Circle, 12 Bell Street, Newsome, Huddersfield, West Yorkshire, HD4 6NN, UK.

SORRY SORRY SORRY! I will not be able to put out my comp. until this August. I know this really sucks for the bands that sent their shit in about a year ago, but I've really had a lot of shit to do! Doug Hatch, 114 Woodland Dr., Boone, N.C, 28607.

AVAILABLE "Tere Perestoika" - ep by the Esthonian (right!!) punk band J.M.K.E. You'll get this fantastic record by sending $5 (incl. p & p by airmail) to: S.H.J- records c/o Risto Eronen, Koivumaki, 58920 Kolkontaipale, Finland. P.S. Distributors everywhere, ask wholesale prices!

DC DC DC: Looking for - Swiz Down 1st press (black). Selling - 8 hole, black, English size 8 (US 9), Dr. Marten's. (only 2 months old). Selling - Misfits Halloween 7". Contact John, 900 n. York Rd., Sterling, VA 22170.

23 YEAR OLD MALE / vegetarian / atheist / ant-vivisectionist / autonomist seeks correspondence with anyone anywhere. Fave musical styles are punk, rap, ska, and industrial. Write to - Ian @, 734 Ave. B, Redondo Beach, Ca 90277.

KISS YOUR MOTHERFUCKING ASS goodbye... The Richard Implant proudly presents "A Day In The Life Of A Slug". four bucks gets you 60 minute cassette and helpful booklet. Order Today! R. Implant c/o T.K. Riddle, 16371 Orange Grove Rd., Gulfport, MS 39503.

REWARD $100 for Bloodsuckers LP from Varukers also other Varukers No Security from Chaos U.K. Capilutation from Crucifix. I have over one hundred O.U.P. records for sale or trade. No S.A.E. no reply. Records, 4071 Chanute St., S.D., CA 92154.

I WANT TO WRITE to people interested in art, poetry, and underground music. I like to discuss things ranging from Malibu Barbie to Franz Kafka, from The Butthole Surfers to Billie Holiday. I listen to stuff including Brian Eno, Joy Division, The Velvet Underground, The Modern Lovers, The Dead Kennedys, The Feelies, The Talking Heads, and Syd Barrett. I'd also like to hear from anyone who can get me tapes or original copies of material by Chron-Gen or The Lewd. If this sounds at all interesting or you just want someone out of the ordinary to wrie, send a letter and I'll reply! Ken Carps, 1647 Linden, East Lansing, MI 48823.

SOUND JUSTICE demo tape out now! 9 songs with lyrics included. Clear production, quality tape. Check it out! $4 ppd. to Robert Franklin, 622 Starmont Dr., Durham, NC 27705.

WANTED: HENRY ROLLINS' books besides End To End and Hallucinations very badly. I will trade my extra copy of end to end or I will buy. Contact - Forest Love, 73 Kingston Ave., Hawthorne, NJ 07506. (201)427-2105.

STAMP OUT NORMALICY! End complacency! "Technical Difficulties" is the debut cassette from Crazy Raving Idiots. Runny lyrics, ripping hardcore from St. Louis. 15 songs, 19 minutes. $5 money order payable to Stephen Shickman to: C.R.I., 16379 Old Manchester, Grover, MO 63040.

STRAIGHT EDGE HARDCORE 7"s wanted, send trade lists for 7"/12"s by; Blitz, Discharge(early), Deviated Instinct, Dickies, Misfits, Antidote, Sore Throat, Conflict, Crass, Descendents, Dan, Doom, from; Jase, 1 Cherry Tree Ave., New Earswick, York, YO38AR, UK. Write and unite!

WANTED: GUITARIST and bass player to complete hard-edged Zeppelin-meets-Dead Kennedys(?) three-piece. Currently based in San Fernando Valley of LA; must be ready to gig, record, tour and must have own equipment, transportation, phone, income, sense of humor and creativity without fear of showing it. Responsibility a must!! No substance abusers, criminals, ego-rock stars, or conservative fundamentalists need apply, otherwise non-discriminatory. Sorry for all the rules but I've tried it the other way - never again. Have one album out and material for more, with a sound we'll stick to but add to, openminded, it's up to you! Please send a tape of your material and I'll fill it up with ours and send it back; we'll go from there. Thank you. Kevin H., PO Box 16283, Encino, CA 91416-6283.

COLLECTORS ITEMS for sale: "Bouncing Babies" LP, Ignition "Sinker" 7", United Mutation "Rainbow" 7", Mission Impossible / Lunchmeat split 7" for $25 (incl. mail). Also: Reagan Youth LP (sealed); Faction "Dark Room" 12" (sealed); "Middle Of America" LP; "Tooth and Nail" LP; Pagans "Dead End" 7" (reissue, 600 made) and "Don't Leave" 7" (red, 200 made); Fear "Record" LP and more! Wanted: Hard to find Naked Raygun, G.I., White Flage. Write to: Paul Bolle, Kanaalweg 3, 2628 E8 DELFT, The Netherlands.

UP FOR TRADE: Detox 7" (Lim Ed. 200!), Flesheaters 7" Disintegration, Controllers 7" slowboy, Why Are We Here 7" comp., Drinking Is Great 7" comp. (gold wax!!!), and much more, ask for list, please with I.R.C. Charly Wiesauer, Jainzen 37, 4820 Bad Ischl, Austria, Europe. no cash!!!

WANT: Both Iron Cross 7", Negative Approach 7", Agnostic Front 7", both Bad Religion 7", Thanks 7" split, Minor Threat 1st 7", both Social Unrest 7", Neon Christ 7", Deep Wound 7", Artificial Peace 7", Gray Matter LP (Food...), DYS LP Brotherhood and much more...Pay or trade: Charly Wiesauer 37, Jainsen 37, 4820 Bad Ischl, Austria, Europe.

I AM GOING to be an exchange student in Indonesia next year! I need lots of people to wrie to me while I'm there. I'm 17, I do a zine and am an anarchist, and I'm into Crass, Conflict, The Ex, Rudimentary Peni, Nausea, False Prophets, writing and reading everything form zines to psychology textbooks. Write Rachel, PO Box 7472, Wilton, CT 06897 befor the middle of August!

DON'T BE A DICKHEAD. Support the underground. Send me some shit on GG. Terry Snider, 923 Campbell, Walled Lake, MI 48088 (313) 363-1494.

WHAT'S THE POINT fanzine #4 is out now! Interviews with No For An Answer, Visual Discrimination, Haywire, and Insted. Photos, reviews, and more! 32 pages for $1.50 ppd. (USA/surface) or $2.50 ppd. (airmail) to Mosh Frog Productions, PO Box 461, Bellflower, CA 90706.

I'VE BEEN DIAGNOSED as depressed. They wanted to get me back to reality, but I don't like reality. Tape trades, correspondence, voicemail shit (408-492-8818), anything to divert my attention from the trivial horror of daily life. Eric, PO Box 655, Cupertino, CA 95015.

FOR AUCTION - NYHC - "Together" (gold and blk), Misfits - "Built", MOB - "Upset the System", SNFU - "Bag Lady"(red), DYS - "Brotherhood", Crippled Youth (clear). Send bids to: Ron, PO Box 20224, Seattle, WA 98102.

SAN ANTONE'S JEM CULT is receiving correspondence from anyone who had anything to do with Jem - from Kinder to Kimber. She's got the power you already know. Wimpograms write: Alamocide, PO Box 40493, San Antonio, TX 78229-1493.

LIMITED EDITION COMPILTATION only $5. "Always Catchin' Snot In The Wind" feat: Malicious Grind, RMSD, Fuckit, Maniacal Genocide, The Douch Lords and Mortis. Send $ or MO payable to David Richards, Half Ass Records, c/o David Richards, PO Box 459, Maywood, CA 90270.

LIVE RECORDINGS! Videos (VHS), cassettes. Metal, punk, thrash, hardcore, pop. T-shirts, patches, posters, LPs, cass, CDs. Huge selection, fast service, low prices! Send S.A.S.E. plus favorite bands to - Metal Up! PO Box 85072, Westland, MI 48185.

LISTEN UP! I offer a GG video and cassette in exchange for GG photos, reviews, etc. I am not a GG distributor. If you want shit by GG, contact him. PO Box 704, Oak Lawn, IL 60454.

ANY EX GG Allin band members with stories or photos, write or call. Terry Snider, 923 Campbell, Walled Lake, MI 48088 (313) 363-1494.

THE GRINDERS' DEBUT cassette, "Scratch," is now available for mass consumption. Straight from Underground Atlanta. Nine songs. Twenty minutes. $4 ppd. Ck, MO, US funds to Sean Williams c/0 Grinda Music, 3848 Allenhurst Dr., Norcross, GA 30092.

HAVE: Skrewdriver "Anti-Social" 7", Blitz "All Out Attack" & "Never Surrender" 7"s, Red Alert "In Britain" 7", Attak "Today's Generation" 7", Total Noise comp 7" (Blitz, Business, etc.), Sham 69 "Kids..." & "Angels..." 7"s, Icons Of Filth "Onward..." LP. Want: Project X EP, Crippled Youth 7", Underdog 7", Agnostic Front "Victim" LP (on Ratcage), Token Entry 7" and more. Darren, 5 Albion St., Buttershaw, Bradford, W. Yorks, BD6 2ES England. Anyone with live tapes, demos, flyers of Agnostic Front/Madball, please write.

MISFITS FOR SALE: Evil is as Evil Does 7", Green Wax, 4 Hits From Hell 7", Cough Cool 7", Clear Wax, Cough Cool 7", '88, If you Don't Know...LP Nj '81 RedWax, Live Night of The...LP DC '82, Earth A.D. German, Diff sleeve + 2 songs, Evilive German 12" diff sleeve 7 tracks, Samhain, A Bucket of Blood 7" live red wax, Jeroen Van de Sande, Jacob-Lemairestr.1 5021 SW Tilburg, Holland, Europe.

CLASSIFIEDS 40 WORDS $2

WANTED: Killdozer - Intellectuals LP/ Green River - Come on Down EP/ Melvins - Gluey Porch LP/ Didjits - Fizzjob LP/ U-Men - first 12"/ Melvins - first 7"/ God Bullies - first 7"/ Swallow - Guts 7"/ + any Sub Pop 7" + Soul Asylum 7". Pay your price, Jurgen Jahreis, Markgrafenallee 44, 8580 Bayreuth, West Germany.

FOR TRADE OR SALE to highest bidder: GI "Fun Just..." LP, "Boycott Stabb" 12" EP, "Make An Effort" EP (clear), Minor Threat 12" (red cover), Misfits "Night of the Living Dead" bootleg LP, Anti-Pasti EP (monster cover), Clash "Cost Of Living" EP & "Complete Control" EP, DOA "Right To Be Wild" EP, Ignition "Anger Means" EP (orange), DYS "Brotherhood" 12" EP, YOT 7" EP. Wants: White Cross EP & LP, Negative Approach EP and LP (1st), Infest 12", Attitude Adjustment 12" EP. Send offers to: Justin, 23 W. Galer #200, Seattle, WA 98119.

STARTING A HARDCORE/punk fanzine based in New Jersey. All contributions will be appreciated. Bands please send demos, records, infor etc. Political and social views will also be included. Record collectors also write. Bob, 111 Botany St., Garfield, NJ 01026.

HEY, WHAT'S UP? I'm 19 and I'm a male. I want to meet or write to a cool female. I know you're out there. I'm into: life, love, music and trying anything once! Scott, 33 Brookside Rd., W. Orange, NJ 07052.

TO ALL NAZIS, white supremacists, and other hate-mongering fuck-heads. Don't ever fucking send me any of your shit literature again, you know who you are. I don't know how you got my address, but fuck off. Eric from American Resistance you can fuck off and die too! Love, that nice guy from Minnesota.

THE BORDER is the end of vision and a mask of contradiction. For factual info on the state of this sanctioned off area of jurisdiction called the USA, send $1.50 to Smitcor Productions, PO Box 116, Troy, IL 62294.

ATTENTION PUNKS INTO: NY Dolls, Dead boys, Ramones and okd style NY punk: The Wretched Ones demo, 13 songs available for $4. The Wretched Ones, PO Box 1441, Clifton, NJ 07015.

TATTOOED? I'm writing an article on Punk/HC tattooing practices. Please send pics, stories, drawings, etc. I need anything pertinent. Put your skin art in print! Thanks! Steven Snair, 6241 Chebucto Rd., Halifax, N.S., Canada, B3L-1K7.

HEY KIDS LISTEN UP: Which Way Records presents "A Generation Of Hope" 7" compilation. This is one of the most powerful 7" comps to date featuring Against The Wall, Brotherhood, Chain Of Strength, Confront, Pushed Aside and Wide Awake. For $3.50 ppd. (in continental US) $5 ppd. overseas. Cash or money order only. No checks please. Send to Which Way Records, PO Box 4833, Oak Brook, IL 60522-4833. Thanxxx.

TO THE HIGHEST BIDDER: Beastie Boys "Cookey Puss" 12", Slits "Heard It Through The Grapevine" 12", Three Johns "Don't Lose Heart" 7", Idols "Girl That I Love", Misfits "Bullet" EP black vinyl. SASE for complete list. Jim M., 6433 26th Place, Berwyn, IL 60402.

FREE CATALOG of books and pamphlets on Anarchism, Atheism, and music. See Sharp Press, PO Box 6118, San Fransisco, CA 94101.

HI! MY NAME IS PATRICK, I'm 16 years old from Gaüle, Sweden. I want penpals from everywhere, any sex, age! Fave bands: Fugazi, Youth of Today, Rollins, Minor Threat, SNFU etc. Write to: Patrick Fredriksson, S-Kansligatan 6, 802 52 Gaüle, Sweden.

C. OAKES in Oakland. We fucked up and lost your address. Please send it to us ASAP. Sorry for the mix-up. Vinyl Communications, PO Box 8623, Chula Vista, CA 92012 (619)476-0909.

I'M A SELL-OUT to laser technology! I've over 50 vinyl offerings (most in mint condition) that I'm replacing on CD and need to sell off. Records by wailers by Beefheart, Firehose, Bongwater, DK's, Ubu, Residents, and other can be yours at very reasonable prices. Send stamp for list. Anyone wanting to make an even trade for my Mission of Burma CD or Roky Erickson "Evil One" CD, please tell me what youze got. Derrick/8100 W. Berwyn/ Chicago, IL 60656.

TAPE TRADERS and letter writers: 19 year old mohawked guy seeks music and correspondence! I have stuff like: One Way System, DOA, Conflict, Crass, Puke, etc. and am lookng for more stuff along those lines (Chron Gen, Abrasive Wheels, Blitzkrieg, Toy Dolls, etc.) Send your list! I'm planning a trip to Europe in September - where should I go? Write me a letter! Jon Harvie, R.R. #2 Wolfville, Greenwich Road, Nova Scotia, B0P 1X0, Canada.

MISFITS STUFF for sale: Vampirella LP, Night of the Living Dead LP, Hittsville Xmas '81 LP, Evil Dead IV, Live Night of the Living Dead LP, Demonomania LP, The Perfect Crime 7", Cough Cool 7", 4 Hits From Hell 7", Walk Among Us 7", Fiends Forever 7", Evil is as Evil Does 7", Evil Live 7". Send bids. Peter Hoesen, Kaisersfeld 98, 4200 Oberhausen, West Germany.

RARE VIDEOS AVAILABLE. Thousands of thrash, punk, hc, reggae, industrial, new wave, metal, and horror videos. Send one dollar for 13-page list to: Nick A. c/o B. Carl/ 308 W. 22nd St. #4A/ New York, NY 10011/ (212) 255-2955.

POGO VIDEO COMPILATIONS out now. Ad in this issue of MRR. call or write for more info. Bands, call us to get professionally videotaped. Nick A. c/o B. Carl/308 W. 22nd St. #4A/ New York, NY 10011/(212) 255- 2955.

STEVE HERE from Useless Youth fanzine, formerly Redneck Death. Useless Youth #1 out with The Divorced, Sockeye, and 2 Car Family, $1 ppd. Send records and tapes for review, scene reports, art, comix, all bands write for interviews and biographies. Michigan bands and bands soon touring Michigan write about shows. I'm also looking for videos of Gwar, Herb Tarlicks, Descendents, Verbal Assault, Misfits, especially Black Flag and Henry Rollins. P.O. Box 267, Otisville, MI 48463.

ATTN PUBLISHERS: Contact BMI songwriter Joey Lee Jr., P.O. Box 421, Garfield, NJ 07026 - Pop Ballads Country - Tel. 1-201-778-2648. Have songs, will contract. Will send complete prof. package. Already have a few contracted. Write or call soon!

STRAIGHT-EDGE/POSITIVE HC bands who want their stuff to be distributed in France can send their wholesale prices to Oliver Simonpietri, 62 rue Domrémy, 75013 Paris, France. Every penfriend welcome too.

FOR YOUR LISTENING PLEASURE! Super auction! 7"ers: Beaver EP, Youth Brigade - What Price, Government Issue - Legless, Meatmen - Crippled, Black Flag - Life o' Pain, Middle Class - Vogue, 7 Seconds - Skins, Curse - Shoeshine Boy. Sealed comps: Life is Beautiful, Live at Max's Kansas City 1976, Keats Rides a Harley, Detroit On a Platter. 12"ers: Effigies - Machine (sealed), Shattered Faith - Live, Weirdos - Who? What? Tons more. Send SASE for list. James Russo, 329 A East Street, Bloomsburg, PA 17815.

ATTENTION BANDS Growing record label is seeking creative and interesting bands for future releases. Send tape/promo to Leopard Gecko Records, PO Box 45486, Tacoma, WA 98445.

ONE WORLD RECORDS presents the debut EP by Richmond, Va's FED*UP!, "Solidarity". Seven songs of pure HC energy, our June 21st, $3.50 ppd in the U.S./$5.00 ppd overseas air. Checks and m.o.'s to John Whit. Coming this fall on O.W.R., the debut EP by south Florida's Believers. Also out, "Open Your Eyes" issue 4 (finally!), featuring A.F., Judge, Leeway, Cro-Mags, Turning Point, Fed*Up! and lots more for only $2.00 ppd. Photos, opinions, articles, you name it - we've got it! No more tapes or shirts, send orders to: O.W.R./ O.Y.E., P.O. Box 85539, Seattle, WA, 98145-1539. We're moving to Florida in August, so keep an eye out for a big address change! And if anyone has a copy of the Antidote EP they want to deal, please write!

WANTED - PENPAL. Male "punk", 21 interests - COC, MDC, Misfits, old DRI, old bad Brains, GG, Cromags, Psychodrama, Offenders, Public Enemy, Negazione, Mosh, Eazy-E, NWA, Impulse Manslaughter, Crucifix, Septic Death, RHCP, reggae, Cult + B movies, drinking, fighting, being a public nuisance. Want to correspond, trade tapes, videos, band anecdotes, bootlegs, concert photos, scene gossip (I live in Chicago). Will respond to anyone. John Smith/P.O. Box 93/ Palatine, IL 60078.

RÖVSVETT FROM SWEDEN want to put out a third 7". We have a 4-track demo and it's recorded in a 24 channel studio, good sound quality. Our first and second 7" costs $4 postpaid or trade! Write to: Mikael Karlsson/ Ryds alle 10 B/582 48 Linköping/ Sweden. P.S. Oliver Wacha (Dissonance Records) write to me now, so I know if you want to put out a LP by 16 Blåsare Utan Hjåma (16 B.U.H.) or is anyone else out there interested?

LIBIDO BOYS are itchin to play your town this summer. If you can help out, please, by all means, give us a jingle (507) 387-7682(Jeff). We're leaving July 16th and we're totally into playing smaller scenes as well. Don't be shy now, ya hear? P.S. Hi Leah!

HIPPYCORE #6 is out now. 62 pp, interviews (Neurosis, Pollution Circus, Negazione), articles (soft energy, KKK, Ireland), reviews, humor, columns, and all that bullshit. $1.50 ppd ($3 air). Also available: Hunger Artist 7" ($2.75 ppd each). All three things for $6 ppd ($9 air). Walter is metal. PO Box 195, Mesa, AZ 85211.

FOR SALE OR TRADE: LP's-Nihlistics, Necros "Conquest" w/poster, Misfits "Legacy" (red), "Initium" (magenta), Nip Drivers LP w/ poster also 12", both Bad Brains 12"s. 7"s: Dishrage 1st, Damned "Lovesong" (German), "Newrose" (French). Also new legitimate and bootleg releases at sensible prices. 25¢ stamp or I.R.C. for list. J. Mathies, PO Box 23184, Seattle, WA 98102. (206)328-0124.

CLASSIFIEDS

40 WORDS $2

BEST MAIL-ORDER SOURCES for independent music are listed in one of the great features of Sound Choice No. 11. More than 100 sources detailed! Plus 100's of reviews of music and noise you won't find out about in MRR. Much more! If you haven't checked out Sound Choice, now is the time. Satisfaction guaranteed! Colorful 96 page issue is $3 ppd. Specify No. 11. Check, cash or money order to: Sound Choice, PO Box 1251, Ojai, CA 93023, USA.

SECULAR HUMANIST TENDENCIES #2. With Dissent, Blind Approach, Libido Boyz, Groovie Ghoulies, comix and other neat stuff. $1+45¢ postage. Bands-send tapes, interviews for future issues. Zines-I want to trade. Ed Huyck, 16389 Gladiola Ave., Rosemont, MN 55068.

MALE BUDDHIST two-tone skin, 21, seeks correspondence from female skins, punks or mods. I like oi, hardcore, ska, and mod music. Correspondence from other anti-racist skins also welcome. Jimi c/o A.P.A.R.T., 605 Satterwhite Pl., Fayetteville, NC 28303.

WALK ON GLASS, Sniff Enamel, Break into buildings!!! Reedicklust #1 available finally..."No redeeming value whatsoever," said a cop(now paralyzed)...Int.s with So Much Hate, Corrupture, No Fraud, Chuck Atomic Comic, Target Practice, and Jenny Talking About Jail, plus tons of crap opinions...$3 postpaid to Freddy The Bastard, PO Box 14932, Gainesville, FL 32604. $5 overseas. Over 150 pages.

WANT TO SELL your zine, record or tpae in N.Z.? Please write with details to - Stefan, 10 Barry St., Posonby, Auckland, New Zealand. Contacts from anywhere wanted to sell/swap our zine, and just for communication (intelligent, caring people please).

PLEH! ART STUDENT/music fiend moving to Kansas City (August) wants to have some idea of what's going on there...tried not to get jaded/frustrated here - tried to maintain enthusiasm/involvement - tried to be receptive to everything - slipping slowly. KC folks, please contact: Jessica, 3004 Walnut Rd., Norman, OK 73072. (405)360-2663.

MORAL CRUX 1st LP - Still Available! Limited quantity, great price. Order now before they're gone. $5 ppd. to Polemic Records PO Box 1516, Moses Lake, WA 98837. M.O.s to Eric Kile. No checks please!

HEY, what's going on in Ireland? I hope to be there within the next year and would like any contacts or information on the political/musical scene. Thanks a lot. Heather Roycl-Roll, 1100 S. Goodman St. #174, Rochester, NY 14620.

FIENDS. WRITE ME or I'll kill you. Need Misfits lyrics and interviews, especially Thrasher interview with discography. Will accept photocopies. Lyrics to Earth A.D., Legacy, and Beware. Rich Kissick of R.I., where's my tape? Write Wurm Boy, 101 Brentwood Rd., E. Hartford, CT 06118.

TRUANT FANZINE #2 out now/ints. with Uniform Choice, Econochrist, Insted, and G.I. Tons of record, show and zine reviews. Comix, artwork, poetry, and Memphis scene news too. Send $1.50 to Truant, Box 42185, Memphis, TN 38104.

ANITSEEN FAN CLUB-For more info and stuff, not membership, send $1.00 to: 7100 Mapleridge Dr., Charlotte, NC 28210. Limit-300.

FOR TRADE: Blitz-Warriors, Never Surrender, All Out Attack, New Age; Red Alert EP's, Violators EP's +12", Instigators-Blood is on Your Hands 7", Flux of Pink Indians-Neu Smell 7", 4 Skins-One Law; One Way System LP + 7"s; all Chaos UK stuff, Discharge 7"s + lots more UK punk, oi, HC. 7" wanted: Project X, NYC Together, Crippled Youth, Unity, Rest in Pieces, Underdog, Unit Pride, Y.O.T., Negative Approach + and more. Russ, 22 Springfield Park, Mirfield, W. Yorks, England, WF14 9PE or phone 0924/493549.

FOR TRADE: English/European hardcore for U.S.S.E.H.C. I'm especially interested in Project-X, Crippled Youth, Negative Approach EP's. I have: Antisect-"In Darkness" 12", Crass-"Allready Dead" 7", "Sheep Farming" 7", Stupids-"Violent Nun" 7", "Peruvian Vacation" LP, Conflict-"Not Enough" 7", "Battle Continues" 7". Loads more! Write for a full list to: Darrell, 14 Winchester Rd., Newton Hall, Durham, DH1 5QU, England. Write now!

MISFITS. Any non-rip off people who will sell me good copies of "Return of..." or "Beware", or who know about the song "Children In Heat", and can sell them for like twenty or thirty buckxs, bux, bukkks, write: Wurm Boy, 101 Brentmoor Rd., E. Hartford, Ct. 06118.

YOU WANT THIS: neat art catalog and letter. One stamp from subgenious yetigirl. Very hip. Free on request: weirdshitzine Gulag Dada. Gobiguts "snak-art" PO Box 18754, Rochester, NY 14618.

RAPED TEENAGERS! Still available: R.T. "Kalas Puffar" 12" mini-LP $8 ppd. R.T. "I Kräftans klor" 12" LP ('88) translated lyrics, sticker $10 ppd. T-shirt red/black (L, XL) $13 ppd. Soon out new 6 track 7" EP and a split 7" EP with Rösvett. Are also open for trading! Got old stuff like: Rude Kids, Charta 77, S.L.A., Existens and more! Write: Peter Swedenhammar, Konstruktörsg 74, S-582 66 Linköping Sweden!!!!

SOUTHERN MEN PLAY English cockney play punk without bass or drums. "Male Patterned Mildness" by The Someday People. 13 song cassette for only $3 ppd., includes 5 page lyric book. Contact T. Boies, 983 Oakmont, Front Royal, VA 22630. Oi!

FREE MISFITS SINGLES are tough to find, but that didn't stop us from re-opening the all-ages Fallout Shelter. In beautiful Flint, Michigan, one hour drive from Detroit, Lansing, or Ann Arbor. To get cool flyers in the mail, send your address to Fallout Shelter, PO Box 461, Grand Blanc, MI 48439.

GOOD AFTERNOON. I need money and will therefore sell these records to the highest bidders: (7") CFA "Parasite"; Double-O; Bold "Join The Fight"; DRI "Violent Pacification"; BGK "White Male..."; False Prophets "Functional"; Negazione 1st; Nuns "Savage..." (and 12"); Septic Death "Need..."; Poison Idea "Collectors" (red Vinyl); Decry "Falling"; Lärm/Stanx; Inferno 1st; Heart Attack "Distance"; Micronotz "Smash"; Minor Threat "Out Of Step" (German Pressing; song titles in German). Thanx. Niels, Erosplants. 18, 1131 WL Volendam, Holland. Listen to the Beatles.

WANTED: Killdozer - Intellectuals LP/ Green River - Come on Down EP/ Melvins - Gluey Porch LP/ Didjits - Fizzjob LP/ U-Men - first 12"/ Melvins - first 7"/ God Bullies - first 7"/ Swallow - Guts 7"/ + any Sub Pop 7" + Soul Asylum 7". Pay your price, Jurgen Jahreis, Markgrafenallee 44, 8580 Bayreuth, West Germany.

CULT OF THE DEAD Cow brings you killer original tees and stickers. Impress the neighbors! Send S.A.E. for catalog with zillions of amazing designs: cDc communications, PO Box 53011, Lubbock, TX 79453.

ZINE EXCHANGE! Got a zine of your own? Well let's trade! You'll receive a luxurious Godsend, packed with evil short fiction. Do it. You'll be cool. Write us and trade today. Godsend c/o Todd, 1401 Fuquay Rd., Evansville, IN 47715.

HARDCORE 7"s and 12"s for Auction. Send bids. NYHC "Together" (orange and blk), Misfits "Bullit", SNFU "Bag Lady"(red), DYS "Brotherhood", 7 Seconds "Committed" (first), Crippled Youth (clear), Sluggo "Contradiction", Accused "Martha Splatterhead" EP, Meatmen "Rock N Roll" (flexi), Poison Idea "Filth Kick"(28 of 2000), Poison Idea "Pick Up Your King"(Blue), Poison Idea "Getting The Fear" (marbled vinyl, sealed w/ poster, double digits of 1000), Mob "Upset The System". I want: Heresy "Voice Your Opinion"(w/ live flexi), SSD "Get It Away", Antidote, Abused, Venom "Bloodlust". Ron, PO Box 20224, Seattle, WA 98102.

VIDEO TRADERS and buyers. I have horror trailers and films, underground stuff from Bauhaus to Warzone. Send .65¢ postage and S.A.S.E. to Al Aguilar, 2919 Montclair Way, Fairfield, CA 94533. Your list gets mine. Persons with Vampira memorabilia write.

ROAD KILL CONTEST-Send us full color photographs of road kill. The squishier, the better. The most grotesque photo wins autographed copies of "Wifes a Bitch", "SPAM!", our upcoming live tape, and whatever else laying around The Bunker that we don't want. Deadline: Labor Day 1989. Or send $5 for "Wifes a Bitch" or "SPAM!" to: The Divo/reed, Po Box 743, Suffield, CT 06078. On cassette. Teenage girls: send in polaroids of anything interesting. (to us)

WANTED: DAMNED, DICKIES videos!! Have many videos to trade (Horror, Punk, Metal, HC, etc.) Also for sale: Freeze "I Hate Tourists" 7" and Misfits shirt hand painted by Doyle and autographed by Misfits. Make offer! Ron D. Werian, Box 827, Bryantville, MA 02327.

RESISTANT MILITIA "Living By Law" the new EP on Metal Storm records. L.A. hardcore crossover. First 100 12" EPs pressed on blue vinyl. Available on cassette also. $6 ppd. Metalstorm, PO Box 459, Maywood, CA 90270.

ONE THIN DIME will play anywhere, is putting a west coast tour together, has free stuff to give away. For some hard edge angst, write to; One Thin Dime c/o John, 334 W. 17 St., San Pedro, CA 90731.

SKA FEST '89 Two day rally August 12 and 13 in New York City. Tentative line-up to include NY Citizens, Bim Skala Bim, Scofflaws, The Radicts, Panic, The Press, The Now, Six Feet Under. For complete information and stupid cool flyer write to Joel c/o Vital Music, 263 E. 10th St., New York, NY 10009.

MARK FERGUSON where are you? Please come back, we miss you. Shellie is miserable without you and says it was all her fault. Bryan and I could have done better too. If anyone has seen or heard anything of Mark, please contact T. Boies, 983 Oakmont, Front Royal, VA 22630 or call (703)635-4581. Mark is 20, 5'9", 110 lbs., with dyed black hair and usually black clothing.

CLASSIFIEDS 40 WORDS $2

WE SEND YOU NAME AND address to every record company in this 'zine plus punk and H.C. fanzines, poster compaines. Get lots of mail - catalogs, stickers, 'zines, all free. Send $5 to have your mailbox crammed full of good shit! Cash only (hide it well). Hardcor Mail Source, PO Box 293, Welland, Ontario, Canada, L3B 5P4.

CORRESPONDENCE WANTED! Man mid-twenties, seeks conversation concerning philosphy, Joy Division, Black Flag, industrial music, Controlled Bleeding, Sleep Chamber. Author of alternative fiction. Write Hagel, 381 Lovel Street 3rd floor, Worcester, MA 01602. Also, hangovers, depression, dead things.

FOR SALE/TRADE: Samhain "Unholy Passion" EP (red vinyl) 500 made, never played, 7 Seconds "Skins..." 7", Misfits "9:30 Club D.C." Want: Misfits 7"s, Big Black records send bids/ SASE/ lists to: Arik, 18934 East Edgewater Dr., Cheppewa Falls, Wisc. 54729.

I'M DESPERATELY LOOKING for Anna Roblin from Buffalo originally, now living in NYC. Please contact me, you got my address. Herbert from Holland.

RECORD AUCTION: Have lots of English stuff to sell or trade. Please send SASE for full list to: Herbert Hoge Holt, 27, 7909 BG Hoogeveen, Holland.

HARVEY-Please forgive me my part in our break-up. I'm trying to "help" you with your finances and responsibilities I instead managed to exert control and manipulation over you, smothering you with incredible rigidity. In trying to "save" you from your "lack of responsibility" (as I saw it) I became a rigid zombie in auto-pilot; a non-human worn-out from attempting to run both of our lives. (I couldn't think, let alone realize that I had a problem) I had no business doing what I did. I now know that the only person I can "control" is myself. I am deeply sorry for the pain I have caused you and apologize for the letter that I sent you in anger. I with you all the best. J.D.R.

ZUGANG FANZINE#5 w/SNFU, Moral Crux, Action Figure, Libido Boys, and Freaks Of Nature, plus opinions, poetry, etc. Free w/ 2 stamps, or zine trade. To Lisa L, 2300 south "E" St., Richmond, IN 47374 (overseas send 2 IRCs)

THIS ZINE SUCKS - #16 out now with Exodus, Fiendz, Tesco Vee, Unrest and 6 more. Tons of fine reading as always. 26 pages, $1.00 ppd. 17 out soon. Please write! TZS, PO Box 7952, Trenton, NJ 08628.

ANARCHO-PUNKS: Change things through commucincation and education. Information network in progress. Send leaflets, flyers, music, personal writings, political propaganda, etc. for perpetuatiuon. If you mean what you say - communicate! Now! Nausea, PO Box 20014, Tompkins Sq. Station, NY, NY 10009.

HEY - are there any alternative Australians out there? If so, please get in touch with me. I'm very interested in your country and what you do there. I want some Aussie friends. Write: Hutch, 2310 Kennwynn Rd., Wilmington, De 19810.

TO AMERICA AND CANADA only: Send $3 US and a 60 min. blank cassette tape for a copy of "Misfits - If You Don't Know This Song What The Fuck Are You Doing Here." Very good sound quality. All cassette must be totally blank. Send to: Wayne Goulart, 14 Magnolia St., Bristol, RI 02809.

ATTENTION PENNSYLVANIA! I'm interested in doing a documentary on the PA underground music scene. Send demo tapes, videos, information on your band to Rich Seary, 23 Atlantic Ave., Dubois, PA 15801.

15 YEAR OLD Straight Edge kid wants to get in touch with other SE kids in the area to hang out, go to shows, trade tapes, flyers and records. Wants to hear from SE females especially. I'm into All For One, Up Front, Gorilla Biscutis, Insted, Our Gang, Free Will, Leeway, No For An Answer, YOT, Raw Deal, please write, I'd love to hear from you. Tim Brick, 1539 Nepperhan Ave., Yonkers, NY 10703.

WANTED: BAD BRAINS/Cro-Mags video by (Envision) will pay $75 for it. also looking for tattoo books or magazines about punks and skinheads. Norman L. Decindis, 302 Beatty Rd., Media, PA 19063.

THOUGHT PARADE #1 is finally out and it's only $1 (well worth it). I want to keep this going so please send for a copy and also send your submissions for #2! Lynn Perry, POB 1241, Mt. Laurel, NJ 08054.

VIDEOS! MISFITS, DANZIG, Samhain, Minor Threat, All, Bold, YOT, Cramps, Wiseblood, Sex Fiend, Ramones, PIL, Pistols, Thunders, E. Neubaten, and many more! Available in NTSC or PAL systems VHS. Send SASE or call! Peter Demattia, 8 Haddon Rd., Hewitt, NJ 07421 (201) 853-4420.

TO AMERICA AND CANADA only: Send $2 US and a 90 min. blank cassette tape for a copy of "Samhain - Live In Minneapolis Minnesota 4-12-86". It has 16 songs that are only on one side of the tape. The sound quality is pretty good. Comes with copied cover. All cassette must be totally blank. Send to Wayne Goulart, 14 Magnolia St., Bristol, RI 02809.

TO AMERICA AND CANADA only. Send $3 Us and a 46 min. blank cassette tape for a copy of "S.O.D.(Stormtroopers Of Death) - March On Trenton 10-6-85. this is live in Trenton, New Jersey. The sound quality is excellent. Comes with copied cover. all cassettes must be totally blank. Send to Wayne Goulart, 14 Magnolia St., Bristol, RI 02809.

MISFITS - "Horror Bullet" live 7" in box with stickers, 30 made, numbered; "Cough Cool" CV ltc. 400; "Walk among Us" 2 x 7" GV; "3 Hits From Hell" 7" ltd. 400 repress; "NIght O.T.L. Dead" LP 1st press; Discharge - "Live '83 7" for trade. Wants: SSD "Kids..." original; Neonchrist, Abused, Youth Brigade "Sound..." 1st press; Blast "P.O.E." on Greenworld tape and "P.O.E." t-shirt XL, Wishingwell. Contact with people who think P.O.E. is the best record ever and "How We Rock" is god! Send list. Frank c/o Push Beyond, Kestnerstr 11, 3000 Hannover 1, West Germany.

17 YR OLD VEGAN female, straight edge, interested in animal/human rights. Seeking people in the US and Canada with whom I can exchange ideas, opinions, complaints about this fucked up world, and tapes too. Also if anyone would like to make contributions to a zine I'm working on, that would be cool. I like all kinds of bands, Minor Threat, Operation Ivy, 7 Seconds, etc. Michele Lavallee, PO Box 54, S. Gardiner, ME 04359.

LOOKING FOR EVERYTHING on Omega Tribe, Subhumans(UK), Iconoclast, Eco-Guerillas, Chumbawamba, Amebix, Instigators, Animus, Rubella Ballet, Poison Girls, Zounds, Dead Silence...Send your list to PO Box 1857, Tustin, CA 92680. buy or trade.

I AM AN ANGRY, bitter, alienated, explosive entity who is announcing his resignation from the HC world. May all you weak-minded crypto-fascists waste all eternity bitching about your shitty scenes and stale political agendas. I identify with Iggy, Whitehouse, Rollins, and GG Allin. Isolation=disciplined mind=more inner rage. I am also seeking correspondence with heroin addicts, S & M'ers, satanists (serious, no Slayer fans), nazis(yes, them), rapists and all other freaks and perverts. No psychic vampires. Steve, RFD1 Box 484, Gardiner, ME 04345. I am going to hell with you, GG Allin.

TAPE TRADERS please send me your lists. I will send you mine in return. I have lives from Misfits, YOT, Minor Threat, Crucial Youth and other stuff. Write. Steve Perry, 812 Osage Ave., Melbourne, FL 32935.

RECORDS WANTED! Will pay $75 each for: Eat 7", Fear 1st 7", Subhumans 1st 7". $60 for: Accident "Kill...", Queers 7". $50 for: Dicks 1st 7", Halo Of Flies 1st 7", New York Nigger 7", Nervous Eaters "Just Head" 7". $40 for Kilslug 1st 7", Chain Gang deuce pack. $30 for: Insults "Stiff Love", Ambient Noise 7", Freestone 7", Genetic control 7". The offers are discussible. Lars Wallin, Bro. 621 73, Visby, Sweden.

SEEK OLD FANZINES. Will pay 3 times original cost + postage. Also want Black Flag's Keep it in the Family EP. Police Story, and 7" giveaway. John White, 15W20181 Street, Burr Ridge, Il 60521. (312)325-5085.

WANT: Antidote "Thou Shalt Not Kill" EP, Bad Brains "Destroy Babylon" 12", Siege boot, Tad 45, Urban Waste EP. Have: Mudhoney/ Sonic Youth 45s, Abused "Loud & Clear", Misfits "Bullet", Koro "700 Club", etc... Have much more, contact Pat Burke, PO Box 692, Hanson, MA 02341 (617)294-1523.

EAT SHIT 2 zine out now! Low down on multinationals, Conflict article, Deviated Instinct, C. Sox and loads more. $2 ppd. to D.S.4.A. c/o Box 8, 82 Colston St., Bristol, UK. Same address for anything you want distributed. Amazing list of world HC out next month send I.R.C. "Fuck off shits" who want C.D.s. Also load of anarchist literature. An Ok 4u2? Go for it!

ZULU SPEAR, HAWKWIND, Deep Fix, Phil Ochs stuff wanted. Also wanted: rare Moorcock stuff. Will pay $$ or will trade. Dave Gross, 274 Higuera #30, San Luis Obispo, CA 93401.

TOTAL FUCKING CHAOS. Minneapolis crust punks want to trade music and correspond with fans of bands like: Doom, Deviated Instinct, Napalm, Death, Discharge, Axegrinder, Bolt Thrower, Misery, Conflict, Nausea and any other anarcho-thrash. We want to find music by bands we've never heard from around the world. All music will be reviewed in M.A.S. fanzine. Write: A.Y.F., PO Box 8585, Mpls., MN 55408.

SPLIT DECISION DEMO TAPE now available for $5 ppd. Yes we are a straight edge/ positive hardcore band. Also we have t-shirts for $5 ppd. from Darren Zentek, 1012 Lincoln St., Monongahela, PA 15063.

LOOKING FOR RECORDS for a fair price? We carry hundreds of rare and out of print records. Bands like - The Partisans, Social Distortion, UK Subs, Misfits and more! Send one dollar for our newest catalog to Dr. Strange, PO Box 7000-117, Alta Loma, CA USA 91701.

CLASSIFIEDS

40 WORDS $2

PUNK'S DEAD but we still have the records for sale: Sham 69 "Hersh. Boys" w/live 2 track B side $25, TSOL 45 "Weathered Statues" $35, Eater "You and Outside View" $10, Offenders "I Hate Myself" $5, 7 Seconds "Skins..." EP $35, Misfits "Beware" $300, Cruising soundtrack $20, SS Decontrol "Get It Away" $100, Jerry's Kids "Is This My World?" $15. All prices or best offer. Call (213)746-3952 or write M. Selzer, 3730 S. McClintock #645, LA, CA 90007.

HI! SEEK CONTACT with anybody across the states, especially on the East coast which I'll be visiting this summer. So if you're willing to trade accomodation for the possibility to pick up a German accent write! If not - write anyway. I can't list my likes cause I would need an entire page. Find out yourself and write today! All letters will be answered! Costa Caspary (guy, 20), In Der Ave 41, 5000 Köln 50, W-Germany.

GAY PUNKS, social/sexual mutants, freethinkers! Feel aleinated when in the company of the punk/skinhead "scene"? Join the Carnifex Network, which connects those people with no boundaries to exchange ideas and mutual gratification. Send $1 (cash only) to The Carnifex Network, PO Box 479164, Chicago, IL 60647.

TRADERS: Misfits "Bullet" & "Cough Cool", Jerry's Kids 7", Sluggo 7", Crucifix 7", Clitboys "Don't Play The Game", Zany Guys 7", Code Of Honor "Gonna do?", Chronic Disorder 7", Vatican Commandos 7", Viletones "Look Back", D.O.A. "Right To Be Wild"(1st pressing), Ramones "Live In L.A.", Minor Threat "Filler" & "Out Of Step"(1st pressing), Negative Approach 7", Stretch Marks 7" and more! Wants: Bad Religion 7", Big Boys 7", Discords "RCMP", Dishrags 7", Rude Norton 7", Dicks 7", NoMeansNo 7", Iron Cross 7", Stains "John Wayne", Youth Brigade "Possible", Misfits "Horror Biz" & "Night Of The Living Dead". Send lists! D.A.C., 48 Millfield Dr., Winnipeg, Manitoba, Canada, R2M-2P1, Dwayne (204)257-1814.

WANTED: POSION IDEA "Pick Your King", and "Filthkick" 7"s, Mottek/Raw Power EP, Sore Throat 7", Heresy - thanks! and Flexi, Ripcord flexi, and any Antiseen. You name price or send want list. Brian, 93 Bellevue Ave., Warwick, RI 02888.

NEW FRIENDS WANTED: to hang out with, visit and write to. So anyone, anywhere into anything. Write me. I'm 22 into Ska, Oi!, Blues and Hockey. I will all letters. Howie, Bowling Green Sta., PO Box 1489, NY, NY 10274-1489.

STILL AVAILABLE: Infest 10 song 7". Only 40 left, so write now! $3 US, $5 overseas. Coming soon on Drawblank Records: Confrontation 8 song EP. Send S.A.S.E. for details. Write to: Dave, 23010 Magnolia Green Dr., Valencia, CA 91354. New Infest 7" out late July. Distributors wanted.

BUTTON BADGES - made to order for community/political groups and bands. Prices start at $30 for 100 badges. Our design or yours in a variety of colors. Send an IRC for more info to: Ramsey Kanaan, 3 Balmoral Place, Stirling, Scotland, FK8 2RD.

I WANNA MOVE to Boston September. Spent weeks there last year but people have been slack writing. Information on squatting? Tape trading, Helltoupee, outlets, eels, Jerry's Kids wanted. Anything. Write Pete, 81 High St., Prestwood, Bucks, HPI6 9EF, England.

LOOKING FOR SOMETHING to read on the toilet? For a huge list (several hundred titles) of literature (everything form the humblest fanzine to weighty tomes on Bakunin's influence on the Spanish Revolution) send an IRC to the address below. Every subject under the sun - anarchism, animal rights, ecology, situationism, feminism, squatting, fiction and nonfiction, from papers to pamphlets, from all over the world. Editors/distributors, please do send samples. Ramsey Kanaan, 3 Balmoral Place, Stirling, Scotland, FK8 2RD.

CIVILIAN UNDERGROUND ROCK Fanzine - Issue #1, due 8/1/89 and issued 8/15/89. Is focusing on skinheads, racism, patriot pride and violence. Please sned us your views thoughts, and opinions through artworks, articles, band reviews, feature stories, letters, photos, anecdotes, record reviews or anything that would be of interest to our readers on this subject. We would like to hear from all kinds of skinheads of all races. Send a photo of yourself or with friends along with an anecdote about yourself. If anyone is interested in donating their time on a permanent basis, write or info., to: Civilian Underground Rock Fanzine, 330 West 42nd. St., Exec. Suite Box 102, NY, NY 10036.

ATTENTION: Civilian Underground Rock Fanzine is an underground press focusing on punks, skins, the people, the history, the music and the way of life. Also political issues that affect the movement. For future issues we need artwork, band interviews, feature stories, letters, photos, anecdotes and record reviews. We do a radio show which focuses on underground music. Send in your records and tapes for airplay. If possible send two copies (one for review and one for airply). Info., or send all contributions to: Civilian Underground Fanzine, 33 West 42nd. St., Exec. Suite Box 102, NY, NY 10036.

WANTED: Any Chaos UK 7"s, Chaotic Disorder 7"s, One Way System 12"s or 7"s. Write me and tell me how much you would sell them for. Jime, 14027 1/2 Doty Ave., Hawthorne, CA 90250. Send phone #.

FOR SALE at highest bid: Youth of Today 7" Warzone 7" OV, Minor Threat 1st 7" (blue cover), Unity 7" BV, Chain Of Strength 7" GV, Judge 7" IP, Unit Pride 7" IP, Project X 7", Wide Awake 7" IP, All Revelation 1st press 7"s and rarities, X Marks The Spot 7", Swiz 7" GV, Bad Brains 7" (boot), Ignition 7", DRI 22 song 7" 1st press), DRI "Violent Pacification" 7", Rest In Pieces 7", Black Flag "Breakdown" 7" (orig.), Slapshot 7" GV, Odd Man Out DC 7" comp. BV, Wind Of Change "Promise Kept" 7" IP, This is Boston, Not LA LP IP; Aware 7" IP, Crippled Youth 7", Underdog 7" IP (no back artwork), Wishing Well Youth of Today, Break Down...LP 1st press or red vinyl: Sale ends August 5th. Call to place top bids to (312)325-5758 ask for Chris, it's faster or send to Which Way X Records, PO Box 4833, Oak Brook, IL 60522-4833. Polar bears eat meat. Which Way.

COOL TRAVELER NEWSLETTER wants your words of wisdom. Letters, articles about where you live, been, going. Send to PO Box 11975, Phila., PA 19145. Any length, style, about anywhere, people, places, etc.

TAPE TRADERS - Anyone interested in trading live and demo tapes write! Have approx. 125 tapes including Misfits, Fang, Reagan Youth, Descendents, Iron Cross, etc. Your list gets mine. Rick Schriewer, PSC. No. 1 Box 603, Lacland AFB, TX 78236. Any punks in San Antonio? If so write!

LOOKING FOR BANDS for our new compilation tape. Conditions: only bands who have a strange, irregular beat (3/4, 5/4, 7/4...) in their songs. Bands contributing will receive free copy. Write to: Urbanoia, Rua Ana Barbosa 47/104, cep. 20720 Méier, Rio de Janeiro, Brasil.

EUROPE HAS THE EDGE, out now: Profound "Dutch Wolfpack" demo! $3 Worldwide Air. Still available: Colt Turkey, the Straight Edge fanzine that's for real! ($2 pp Air). Profound, I.B.B.Laan 21 II 3582 VD Utrecht, Holland (for info, please ad IRCs).

OUT VERY SOON, Profound "Integrity" 7". Straight Edge on the barricades! Wanted: DYS "Brotherhood". Have: Last Rights, YOT, Crippled Youth, Face first, Underdog, GB's (orange), PX, 7 seconds 1st, Stälag 13, etc. Profound, I.B.B.Laan 21 II, 3582 VD Utrecht, Holland.

FOR TRADE OR BID: 4 Skins (Fist Full of 4 Skins, orig.) LP, The Oppressed (Oi, Oi Music; LP), Crucifix (Dehumanization) LP, Dead Kennedys (Nazi Punks EP w/ armband). Wants: One Way System (any), Chaos UK (any singles), Chaotic Discord (any singles) and more. Send me your wants, trades or bids and I'll send mine, or call (213)970-9032 James, Unfried, 14027 1/2 Doty Ave., Hawthorne, CA 90250.

FOR TRADE: Blitz, "All Out..." (2), "Warriors" (1), "Never Surrender" (1), Red Alert, "Take no Prisoners" (2), "In Britain" (1), Uproar, "Rebel Youth" (1). I want any first pressing Revelation and Schism records stuff. Nick/ 15 Prospect St/ Woodside/ Bradford/ West Yorkshire/ BD6 2DY/U.K.

WILL PAY CASH for Misfits "Bullet" 7", "3 Hits from Hell" 7", "Night of the Living Dead" 7", "Halloween" 7", "Horror Biz" 7", plus any photos of Misfits/Samhain/Danzig. Matt, 11 Myrtle Ave, Forest Fields, Nottingham, NG7 6NR, England.

BAND AD. If you would like to include my town on tour, write: Country Cows/ P.O.B. 2012/ Springfield, Missouri 65807. Band info would be helpful if not appreciated.

ECONOCHRIST, BAZOOKA JOE, Schizoid, Dissent, Vaporlock & Screeching Weasel on a splatter vinyl ten inch record. 1,000 will be pressed, booklet included. D. Hayes, 1322 65th St., Emeryville, CA 94608. Out in August... five bucks postpaid.

INFORMATION NEEDED: Please tell me about any experiences, feelings, encounters, etc. you have had with the punk/ underground/ alternative scene in countries other than the U.S. If you were a tourist, visitor, or especially if you lived there, we're interested in learning about different scenes. If you write an article, chances are we'll publish you. Please tell us anything you can especially places to go, bands to see, etc. Send to the Cool Traveler Newsletter, P.O. Box 11975, Phila., PA 19145.

RECORD AUCTION: DOA "Disco Sucks", Misfits "Bullet", 7 Seconds "Skins, Brains & Guts", Unity 7", YOT 7" (100 made) (orange), & 200 more rare 7"s & 200 rare LPs. Send SASE to Punch-Drunk Records, P.O. Box 4641, Chatsworth, CA 91313.

Spirit of 69 funzine out now. Send $1.00 or stamps for issue #2 packed with info on anti-racist organizations and updates plus some bands and other info. Also, ARA, SHARP or similar chapters write to get on mailing list. Spirit of 69, PO Box 894, Gilbert, AZ 85234.

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